BBC

DOCTOR WHO MAGAZINE

DOCTOR WHO MAGAZINE 590

Murray Gold » Dave Gibbons » Jacqui Stonebridge » Devante Fleming » Writer of the Lost Ark » 60th Anniversary Poll: The Third and Fourth Doctors » 60 Objects, 60 Years: 1983-87 » The Idiot's Lantern » Liberation of the Daleks Part 7

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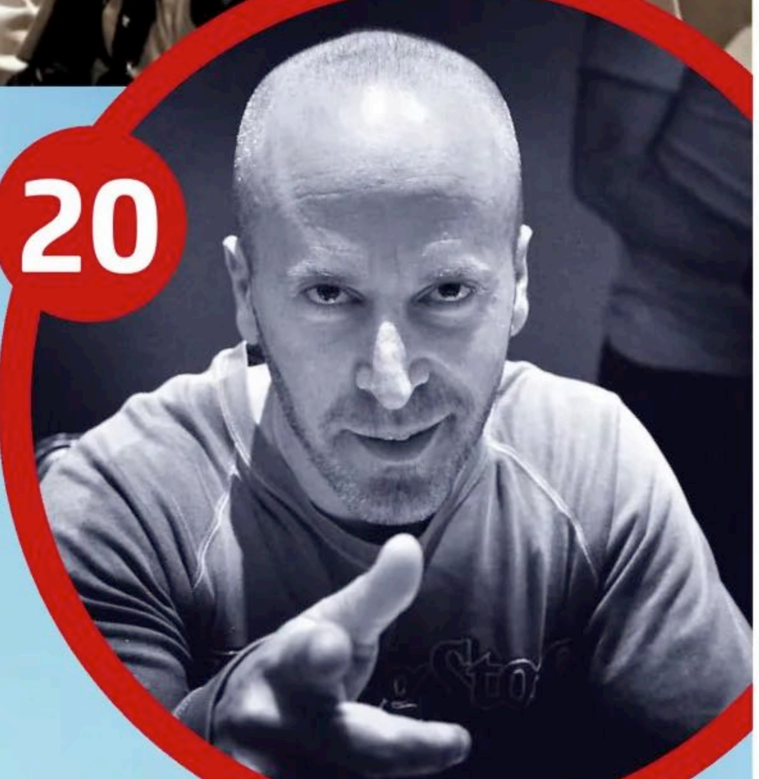

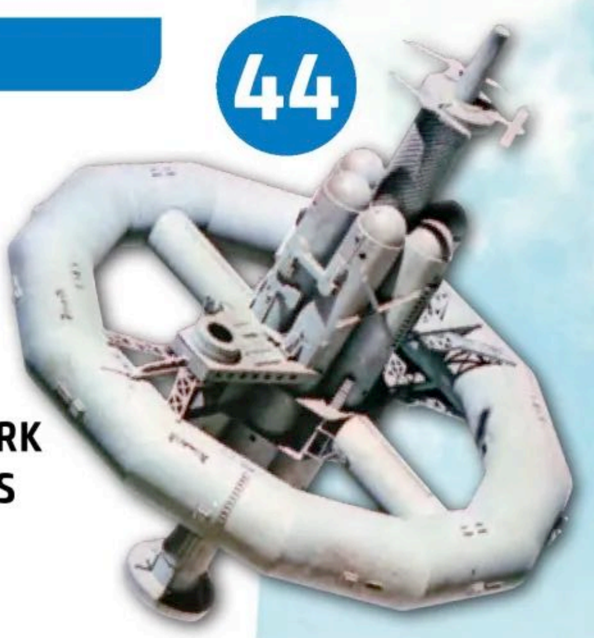

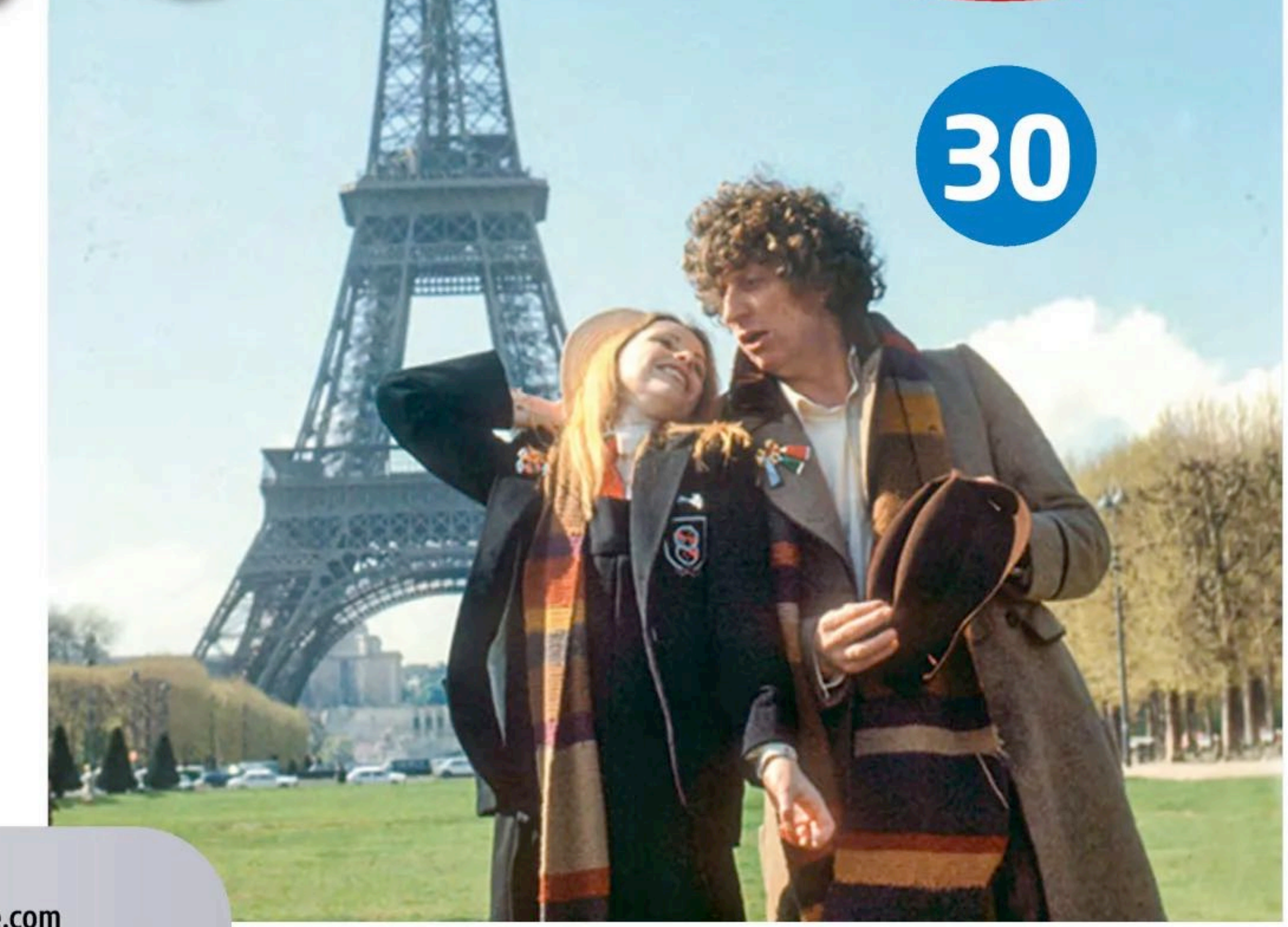

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Back in the day we got our first telly from Magpie Electricals. I was so disappointed – it only had one channel!

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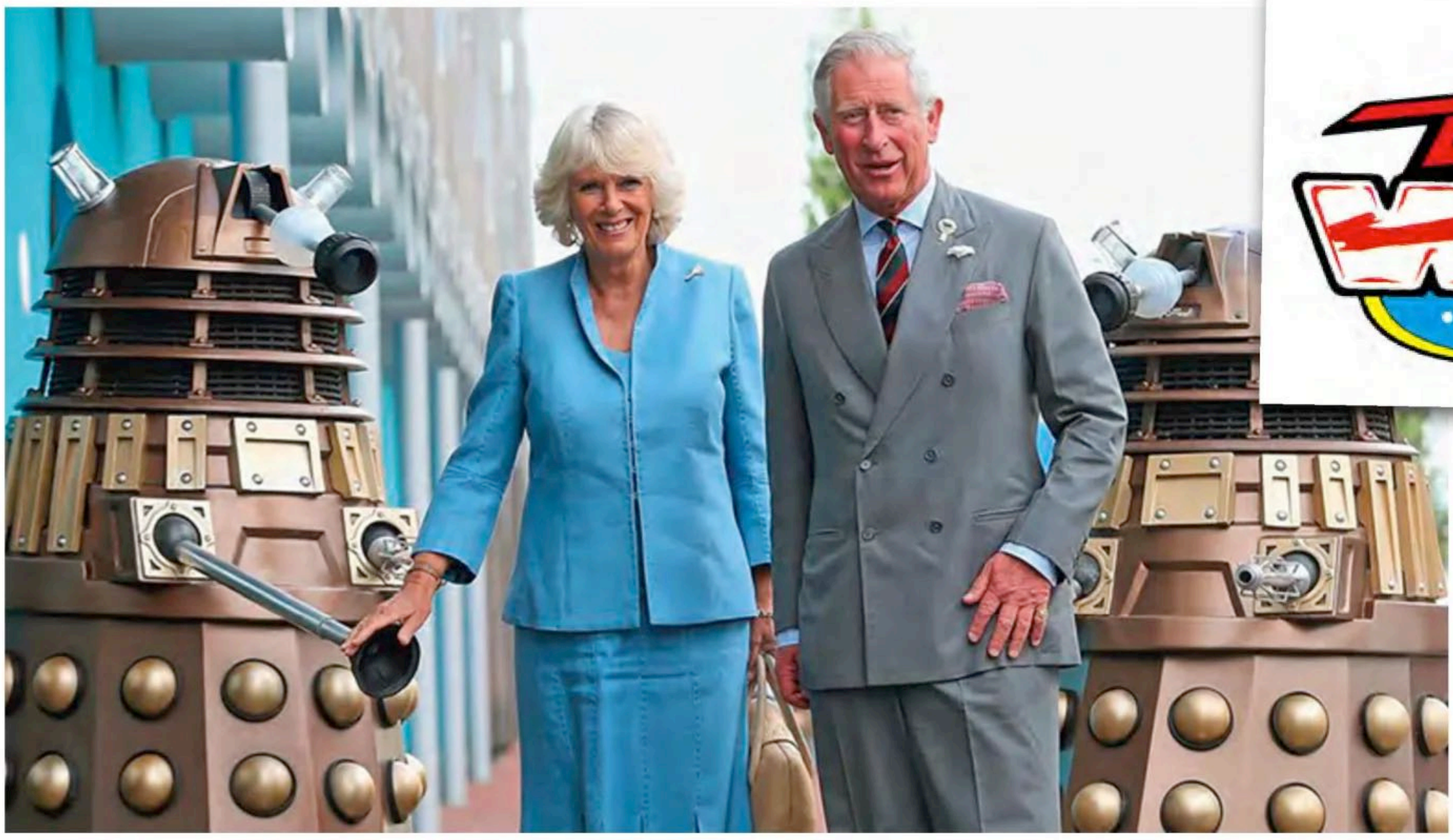
Welcome



Our King and Queen are no strangers to *Doctor Who* (above) and, as you've probably guessed from this issue's cover, we're getting into the coronation spirit. Of course, the Royal Family isn't the only British institution that's achieved its remarkable longevity by embracing change. Many years ago, the makers of *Doctor Who* realised that the programme couldn't survive, let alone flourish, without occasionally changing the guard. Right now, we're on the cusp of another transformation, but it's reassuring to know that there are some familiar faces behind the scenes – and on the screen – to usher in the next chapter. In this issue we're reunited with one of the programme's most acclaimed talents. Our exclusive interview with Murray Gold, the series' former and future composer, is on page 20.

There's change in the air at **Doctor Who Magazine** too. Peri Godbold has never been one to blow her own trumpet, so it took some persuading before she agreed to appear in the *This issue's contributors* section of issue 559, back in December 2020. In the brief write-up that accompanied her picture she claimed that she had been designing **DWM**, on and off, since the Cretaceous Era. While this was something of an exaggeration, there's no denying that Peri's long service to the magazine deserves a carriage clock, or whatever the modern equivalent is.

By my estimation, she started working on **DWM** in 1989. Sylvester McCoy was the Doctor, Margaret Thatcher was the Prime Minister, the magazine was published by Marvel UK and the only time most designers reached for a mac was when it looked like rain on the commute home.

It all seems like a long time ago in so many ways, but **DWM** has remained a constant presence. And for many of those years, Peri has been at the helm of the art department. Her latest stint on the magazine began in 2017, when she initiated a broad-reaching redesign to coincide with Jodie Whittaker's arrival as the Thirteenth Doctor. The new look was a finely judged accompaniment to the magazine's new editorial direction, and it earned acclaim from many of the people working on the show, as well as our readers.

Peri has decided it's time to step down as **DWM**'s art editor, and nobody here would argue that she's earned a bit of a rest. When things get tricky in publishing it's often the designers who get the thin end of the wedge, and I'm sure Peri won't miss those late nights as deadlines loom. I'm pleased to say that it's au revoir, rather than goodbye, as she'll be designing future Special Editions and bookazines. In the meantime, Mike Jones takes over as the art editor of the regular issues. Mike has been part of the team for nearly six years, so he knows the ropes. He'll be taking us forward as the magazine explores the worlds of the Fourteenth and Fifteenth Doctors.

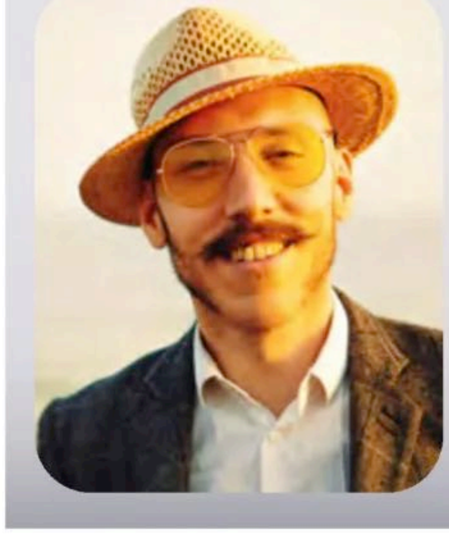
This issue's poster celebrates the first four winning stories in our epic 60th-anniversary poll. Don't forget to cast your votes for the Fifth and Sixth Doctors, as we'll be publishing more results when we return on the 25th of May.
Until then, take care.

Marcus

This issue's contributors include

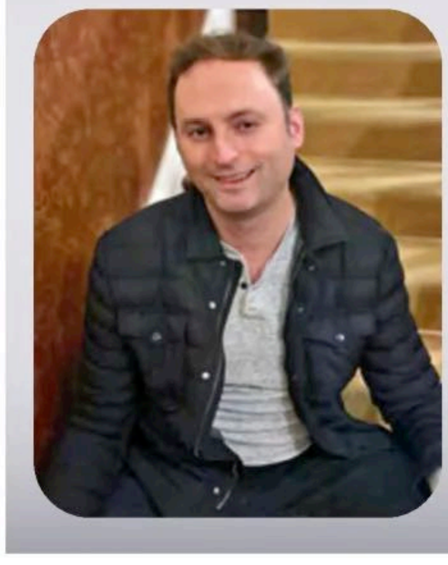
Jamie Lenman

Jamie is an illustrator and musician from Surrey. He's been reading **DWM** for over 30 years and still can't quite believe he gets to write for it as part of his job. As if that wasn't enough excitement, on page 52 he uses his investigative skills to discover a secret about Ace's cans of nitro nine.



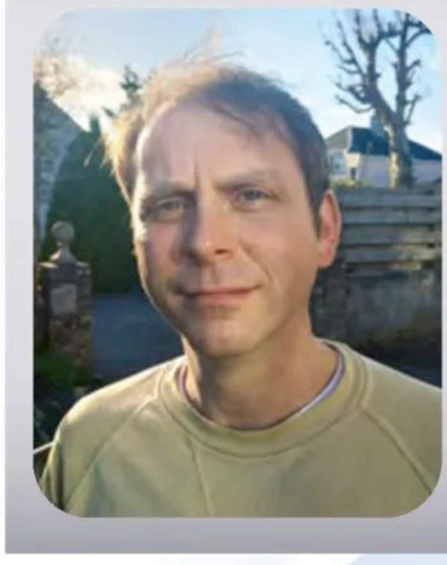
Mike Jones

Recent highlights of Mike's career include designing *Space: 1999 – The Vault* and co-writing the *Only Fools and Horses* celebration *Lovely Jubbly*. Now that he's the art editor of **DWM**, his remaining ambitions include bookazines based on *Just Good Friends*, *Ghosts* and *Am I Being Unreasonable?*



Eddie Robson

On page 29 Eddie assesses the poll winners for the Third Doctor. This is timely, as he's just written a Third Doctor adventure for Big Finish. In fact, he hasn't been so deeply immersed in the Pertwee era since he obtained off-air recordings of *The Ambassadors of Death* and *The Mind of Evil* from New Zealand.



Gallifrey Guardian

The latest official news from every corner of the *Doctor Who* universe...

Musician: Unstoppable

Murray Gold in his studio.

BBC
DOCTOR WHO
ORIGINAL TELEVISION SOUNDTRACK
Music by MURRAY GOLD
One of Gold's *Doctor Who* soundtrack albums.

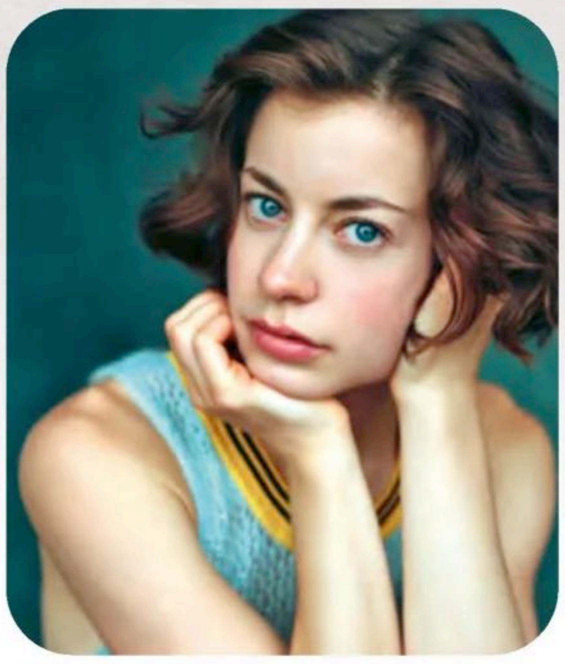
The multi-award-winning composer Murray Gold is returning to score the music for *Doctor Who*.

Gold composed the incidental music from Christopher Eccleston's first episode, *Rose* (2005) until Peter Capaldi's last, *Twice Upon a Time* (2017). During this period, he also produced several arrangements of Ron Grainer's famous theme tune.

In addition to his work on *Doctor Who*, Gold has composed music for TV shows, films and stage productions. His TV work encompasses numerous dramas written by Russell T Davies, including *Queer as Folk* (1999), *The Second Coming* (2003, starring Christopher Eccleston), *Casanova* (2005, starring David Tennant), *A Very English Scandal* (2019) and *Years and Years* (2019).

His accolades include a Royal Television Society Award for *Queer as Folk*, two further RTS awards for *A Very English Scandal*, and an International Film Music Critics Award for his *Doctor Who* music in 2013.

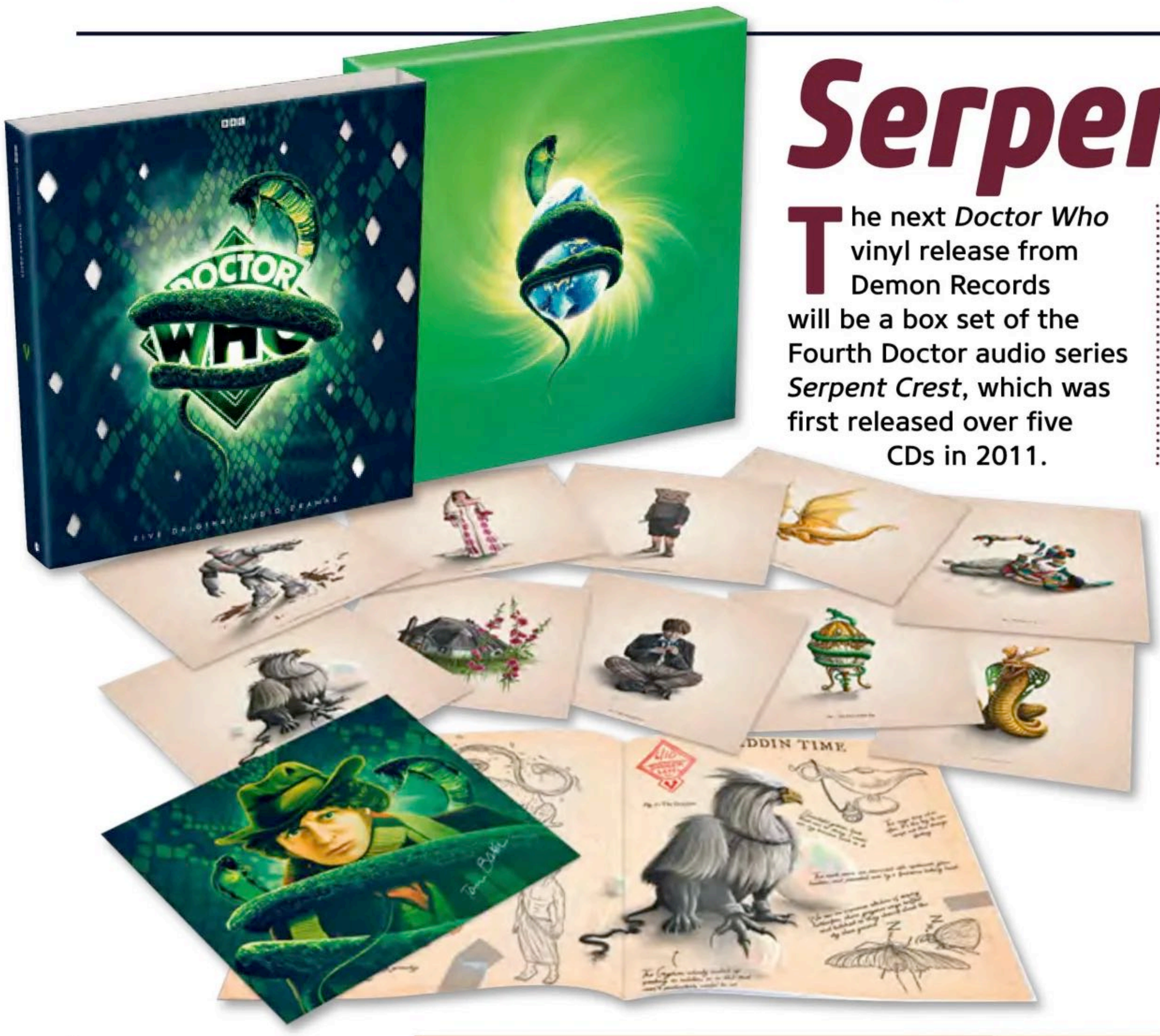
Read **Doctor Who Magazine**'s exclusive interview with Murray Gold on page 20.


Sophie Ablett Photo © Jennie Scott

Millie Kent Photo © Michael Shelford

Meanwhile, two more actors have been confirmed as appearing in the 2024 series of *Doctor Who*. Sophie Ablett and Millie Kent will feature opposite Ncuti Gatwa as the Doctor and Millie Gibson as Ruby Sunday. More news on the forthcoming episodes in the next issue of **DWM**.

Serpent Set



The next *Doctor Who* vinyl release from Demon Records will be a box set of the Fourth Doctor audio series *Serpent Crest*, which was first released over five CDs in 2011.

In this, the third and final series of 'Nest Cottage' adventures, the Doctor (Tom Baker) and Mrs Wibbsey (Susan Jameson) become entangled in a war between humans and the deadly, snake-like Skishtari. It also stars Richard Franklin as former UNIT captain Mike Yates, with a supporting cast including Joanna David, Terrence Hardiman, Nerys Hughes, Michael Jayston, Andrew Sachs, Simon Shepherd, David Troughton and Sophie Ward.

Limited to 1,200 copies, and presented across 10 x 140g alternating black and green LPs, every copy will include an exclusive, frameable portrait of the Fourth Doctor signed by Tom Baker. The set also contains ten illustrated LP sleeves featuring the cast and credits for each of the five stories: *Tsar Wars*, *The Broken Crown*, *Aladdin Time*, *The Hexford Invasion* and *Survivors in Space*. It comes with a 16-page illustrated booklet of the Doctor's notes, made during the course of his adventures.

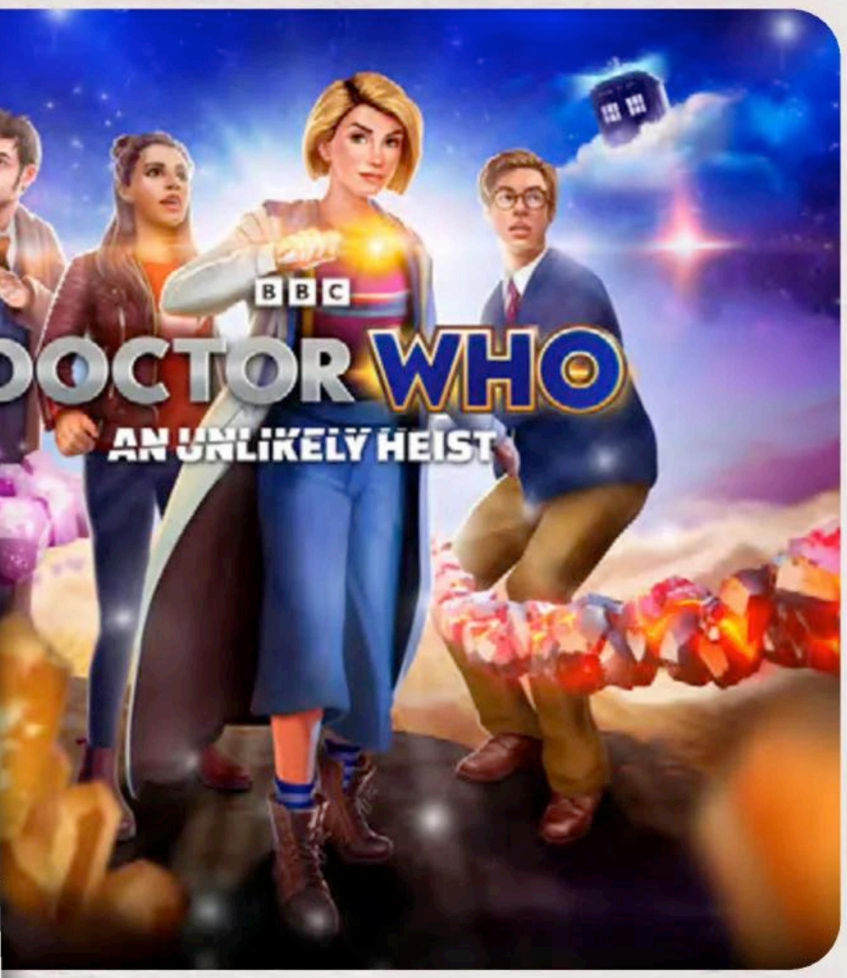
The vinyl edition of *Serpent Crest* will be released on Friday 26 May. For more information visit *demonmusicgroup.co.uk*

An Unlikely Heist

A new *Doctor Who* video game is now available for subscribers to Apple Arcade.

Launched on 7 April, *An Unlikely Heist* is a 'hidden object' game in which players join the Thirteenth Doctor and her companion Yasmin Khan as they race to fix rifts in time. This is achieved by solving mini-games, collecting objects to complete critical missions, and uncovering hidden puzzles. Each section of the game begins with an entirely new story that evolves as players help the Doctor and Yaz in their mission.

An Unlikely Heist is playable on iPhones and iPads. For more information, visit the Apple App Store.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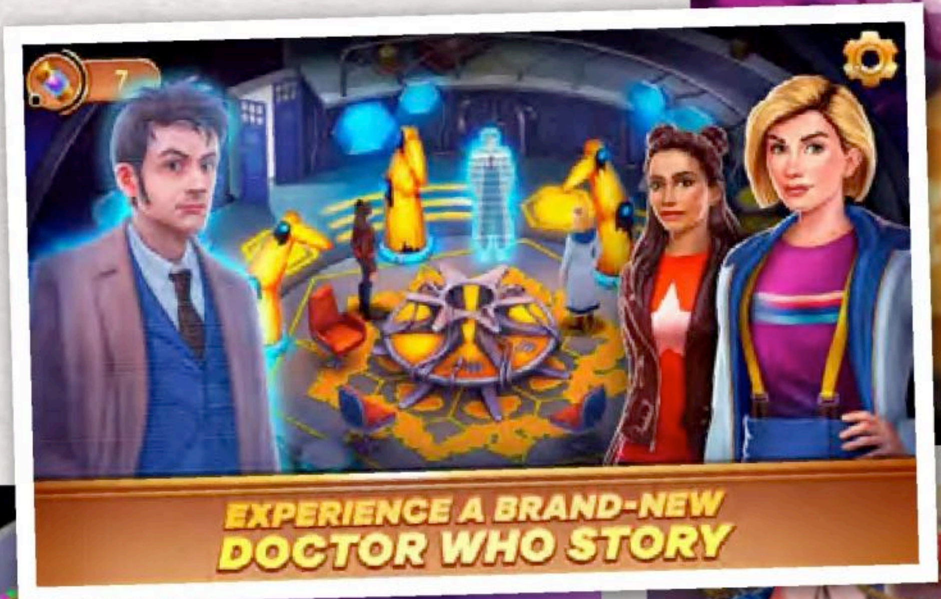
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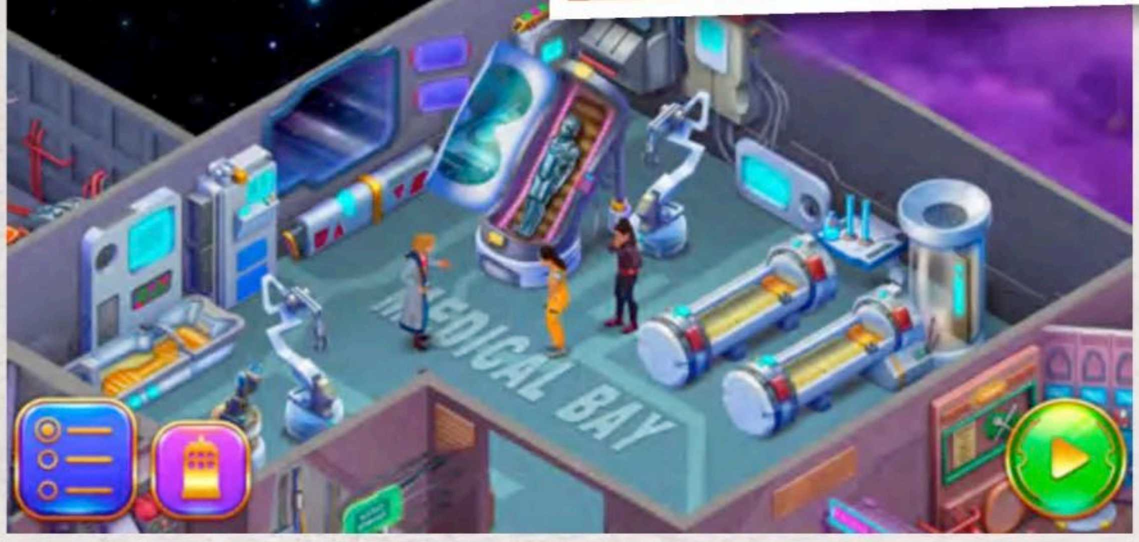
EXPERIENCE A BRAND-NEW DOCTOR WHO STORY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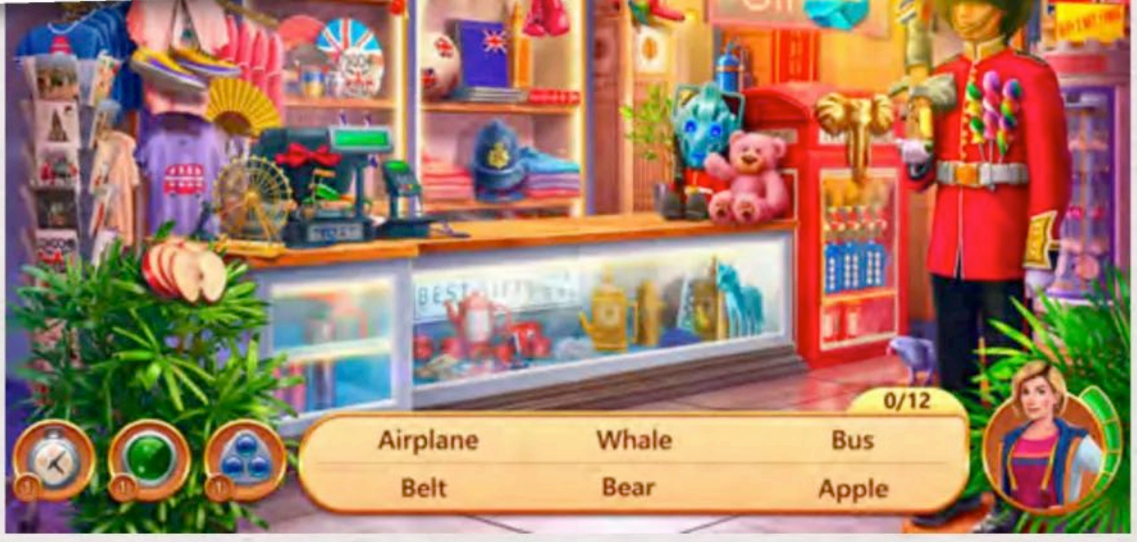
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Chronicles 1963-64

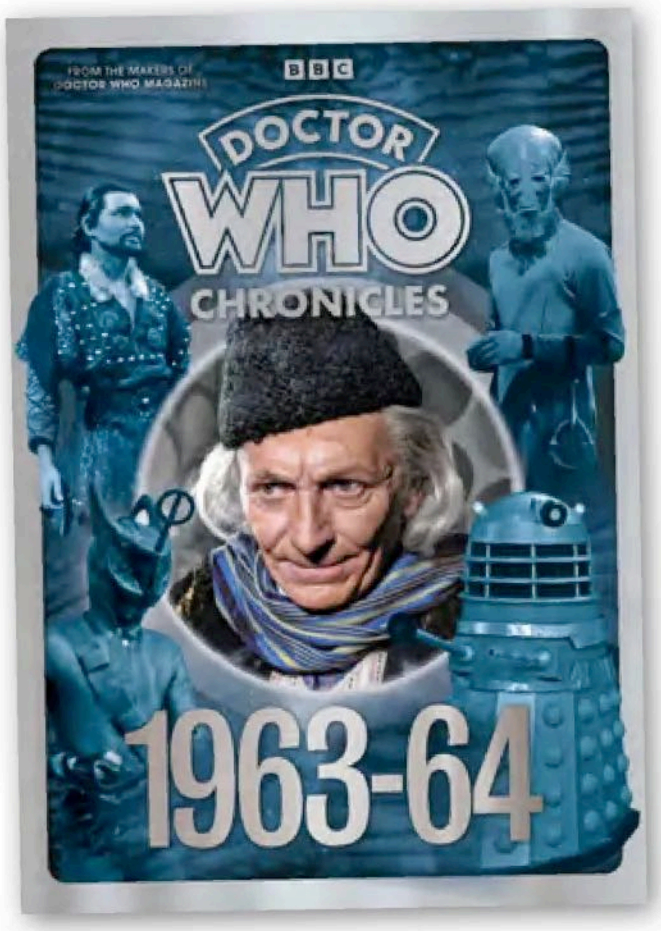
The next issue in the acclaimed *Doctor Who: Chronicles* series of bookazines will focus on the earliest years of the series: 1963-64.

This lavish 116-page publication from the makers of **DWM** will look at the stories, people, events and news of this formative period – a time when William Hartnell played the Doctor, and the world was introduced to the Daleks, the TARDIS and an incredible adventure in space and time.

The bookazine covers all the stories from 1963-64: *100,000 BC* (aka *An Unearthly Child*), *The Mutants* (aka *The Daleks*), *Inside the Spaceship* (aka *The Edge of Destruction*), *Marco Polo*, *The Keys of Marinus*, *The Aztecs*, *The Sensorites*, *The Reign of Terror*, *Planet of Giants* and *The Dalek Invasion of Earth*. It will also include exclusive articles and rare behind-the-scenes images.

Doctor Who: Chronicles – 1963-64 will be published on 8 June, price £11.99. It will be available to pre-order from *panini.co.uk* while stocks last (customers in the UK, Ireland and Gibraltar only), and as a digital edition from *pocketmags.com* price £10.99.

Meanwhile, the latest **DWM** Special Edition, entitled *Showrunners*, is on sale now at WH Smith, selected supermarkets and online from *panini.co.uk* priced £8.99. A digital edition is also available, priced £7.99 from *pocketmags.com* and on the **Doctor Who Magazine** app for iOS.


FROM THE MAKERS OF DOCTOR WHO MAGAZINE
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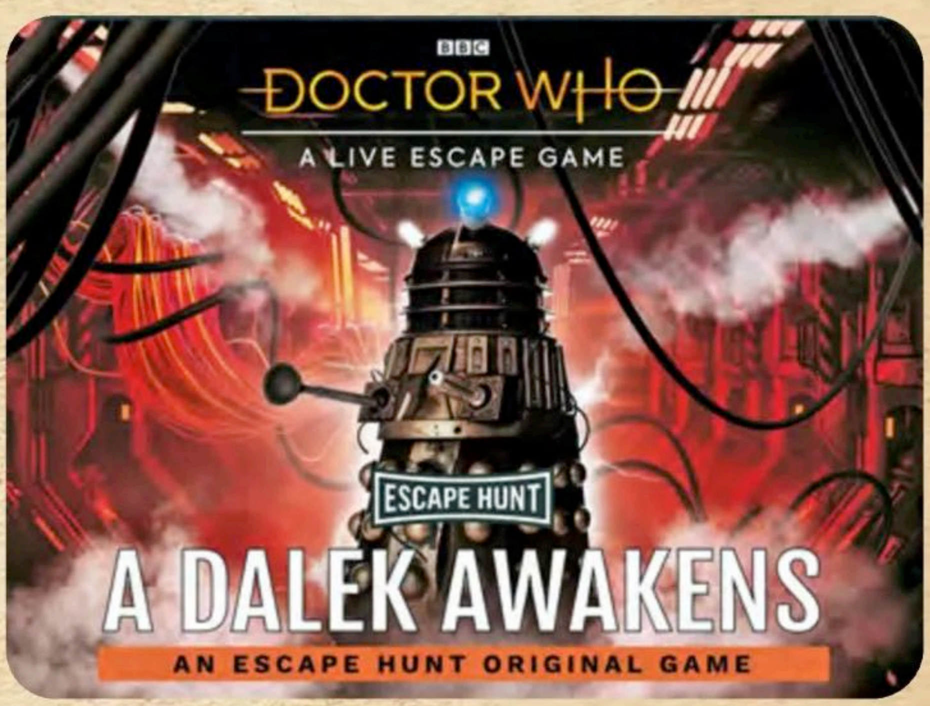
1963-64

A Dalek Awakens in London


BBC
DOCTOR WHO
A LIVE ESCAPE GAME
ESCAPE HUNT
A DALEK AWAKENS
AN ESCAPE HUNT ORIGINAL GAME

The 'escape room' game *A Dalek Awakens* is now available to play in Oxford Street, London.

In this live adventure, first opened by Escape Hunt in Reading in 2020, players step aboard a doomed spaceship, where a rogue Dalek has tapped into the power system in an attempt to recharge its weapons. Should the Doctor's most feared enemy be successful, it will exterminate all in its path. You – the Doctor's friends – have just 60 minutes to prevent catastrophe, and find a way out.

For more information on how to play *A Dalek Awakens* in London and at other venues, visit *escapehunt.com*

Monsoon Season

On 3 April the news broke that *Drag Race* star Jinkx Monsoon has been cast in the new series of *Doctor Who*. **RICHARD UNWIN** opens his umbrella and braves the tempest...

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2 m
WHO
❤️❤️➕⛈️
HI JINKX!

Image © Alec White photography.

The announcement was accompanied by the now familiar emojis of two hearts, a plus symbol, and this time... a storm cloud. “In a galaxy of comets and supernovas, here comes the biggest star of all,” said Russell T Davies. “Jinkx Monsoon is on a collision course with the TARDIS, and *Doctor Who* will never be the same again!”

Jinkx Monsoon (she/her/they/them) describes herself as an “internationally tolerated” cabaret icon who’s taken over the entertainment industry as an award-winning actress, acclaimed vocalist and theatre sensation. With a drag surname inspired by the sitcom *Absolutely Fabulous*, Jinkx first gained worldwide acclaim in 2013 while competing in the fifth season of *RuPaul’s Drag Race*. Initially treated as something of an underdog, she went on to ‘snatch the crown’ and win the competition.

Jinkx returned to the franchise last year, appearing in the seventh season of *Drag Race All-Stars* – the only season of *All-Stars* in which every contestant was a former winner of the show. Again, Jinkx won out over the rest of the competition, being crowned ‘Queen of all Queens’. She comes to *Doctor Who* from an eight-week sell-out run as Mama Morton in the record-breaking Broadway production of *Chicago*. Prior to this she won the Gregory Award for her portrayal as Hedwig in *Hedwig and the Angry Inch*.

“I’m honoured, thrilled and utterly excited to join *Doctor Who*!” says Jinkx. “Russell T Davies is a visionary and a brilliant writer – I can’t wait to get into the weeds with him and the crew! I hope there’s room in the TARDIS for my luggage.” The casting prompted extensive press coverage, with many mainstream entertainment news outlets treating it as a major story. “Wishing Monsoon and her fabulous Judy Garland impression a safe and fruitful journey aboard the TARDIS,” said *Vanity Fair*, while *Entertainment Weekly* declared that “*RuPaul’s Drag Race* icon Jinkx Monsoon’s career is transcending time and space as she sets her sights on a major part in the new season of *Doctor Who*.”

“I’m honoured, thrilled and utterly excited to join *Doctor Who*!” JINKX MONSOON

There was also a flurry of interest from the LGBTQ+ press, with *Attitude* magazine declaring that “Jinkx Monsoon is on a stratospheric rise at the moment. We mean that almost literally as the *Drag Race* star is now joining *Doctor Who*!” *Pink News* pointed out that “The beloved queen will appear alongside a legion of queer talent, including trans actor Pete MacHale in an as-yet unknown role, and *Heartstopper*’s Yasmin Finney as Rose.”

“There’s a storm coming in, Doctor. A monsoon!” wrote Russell T Davies in an Instagram post on 4 April. “Yes, Jinkx Monsoon, Broadway sell-out sensation, *RuPaul’s Drag Race’s* All-Star of All-Stars, joins *Doctor Who* in a major role, and it’s going to be spectacular!” The post received favourable responses from the likes of *Voyage of the Damned* actor Russell Tovey, *Heartstopper*’s Joe Locke and comedian Dawn French. “That made my day,” commented fantasy author and former *Doctor Who* writer Neil Gaiman.

Jinkx’s own social media posts about the news have received an overwhelmingly positive response, with congratulations coming from many of her fellow *Drag Race* alumni – including Gottmik, Shea Couleé and Peppermint. “Such incredible news!” said *Drag Race UK* star and *Doctor Who* aficionado Tia Kofi, while YouTube sensation Tyler Oakley observed that “Monsoon season is never ending.”

The news has generated a palpable whirlwind of excitement, with fans and professionals alike all thrilled to discover what storm Jinkx will be bringing in her wake.

RuPaul's DRAG RACE

Jinkx Monsoon on *RuPaul’s Drag Race All-Stars*.

The DWM 60 Year Poll

After 300 stories, nearly 60 years and more than 14 Doctors, we're asking you to rank your favourite adventures from *Doctor Who*'s history to date...

We want you to give us your opinion on the *Doctor Who* stories that you've seen. This time, it's the turn of the episodes starring Sylvester McCoy as the Seventh Doctor (1987-89), Paul McGann as the Eighth (1996) and Christopher Eccleston as the Ninth (2005).

Please visit our website at *doctorwhomagazine.com* and fill in the online form. Award a 10 to any story you feel is the best of the best, going down to 1 for those that you feel don't make the grade. There are no rules on how many 10s, 1s or numbers in between you can award – it's up to you.

Don't worry if you've not seen every story – or even if you've just seen one or two. Just give a mark for those you feel able to pass judgment on, leaving the square blank if you feel you can't. Oh, and it goes without saying – no multiple entries, please!

The polls covering the stories starring Peter Davison as the Fifth Doctor (1981-84) and Colin Baker as the Sixth (1984-86) have now closed. Rankings for each of those Doctors' adventures will be published in the next issue of **DWM**.

The Seventh Doctor (Sylvester McCoy), the Eighth Doctor (Paul McGann) and the Ninth Doctor (Christopher Eccleston).

Riverside *Crusade*

A one-day event celebrating the 1965 historical adventure *The Crusade* is to be held by the *Doctor Who* Appreciation Society.

Time & Riverside II: The Crusade will take place at Riverside Studios in Hammersmith, London on Sunday 21 May 2023. The event includes cinema screenings of the 12th century-set four-parter's surviving episodes (episode one, *The Lion*, and episode three, *The Wheel of Fortune*), plus interviews with members of the cast. Confirmed guests include Julian Glover CBE, who played Richard the Lionheart, plus supporting artistes Maureen Lane and Cleo Sylvestre MBE.

For more information and to buy tickets, visit *tinyurl.com/CrusadeDWAS*

RIVERSIDESTUDIOS and DWAS present
TIME & RIVERSIDE II
THE CRUSADE
A CELEBRATION of 1960s DOCTOR WHO made at RIVERSIDE STUDIOS
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'it's the end, but the moment has been prepared for'

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Sylvester McCoy, Colin Baker, Jo Martin*, Sophie Aldred
Katy Manning, Wendy Padbury, Frazer Hines, Peter Purves,
Anneke Wills, Frances Barber, Matthew Waterhouse

*Jo Martin Sunday only
Guests appear subject to professional commitments

The Regenerations Convention is back for one last time!
Registrations are limited to 200, book now, don't miss out!
Check the website for our full line-up and news of guest updates.

Regenerations is an unofficial Doctor Who event and is not supported or endorsed by BBC or BBC Studios Distribution Limited

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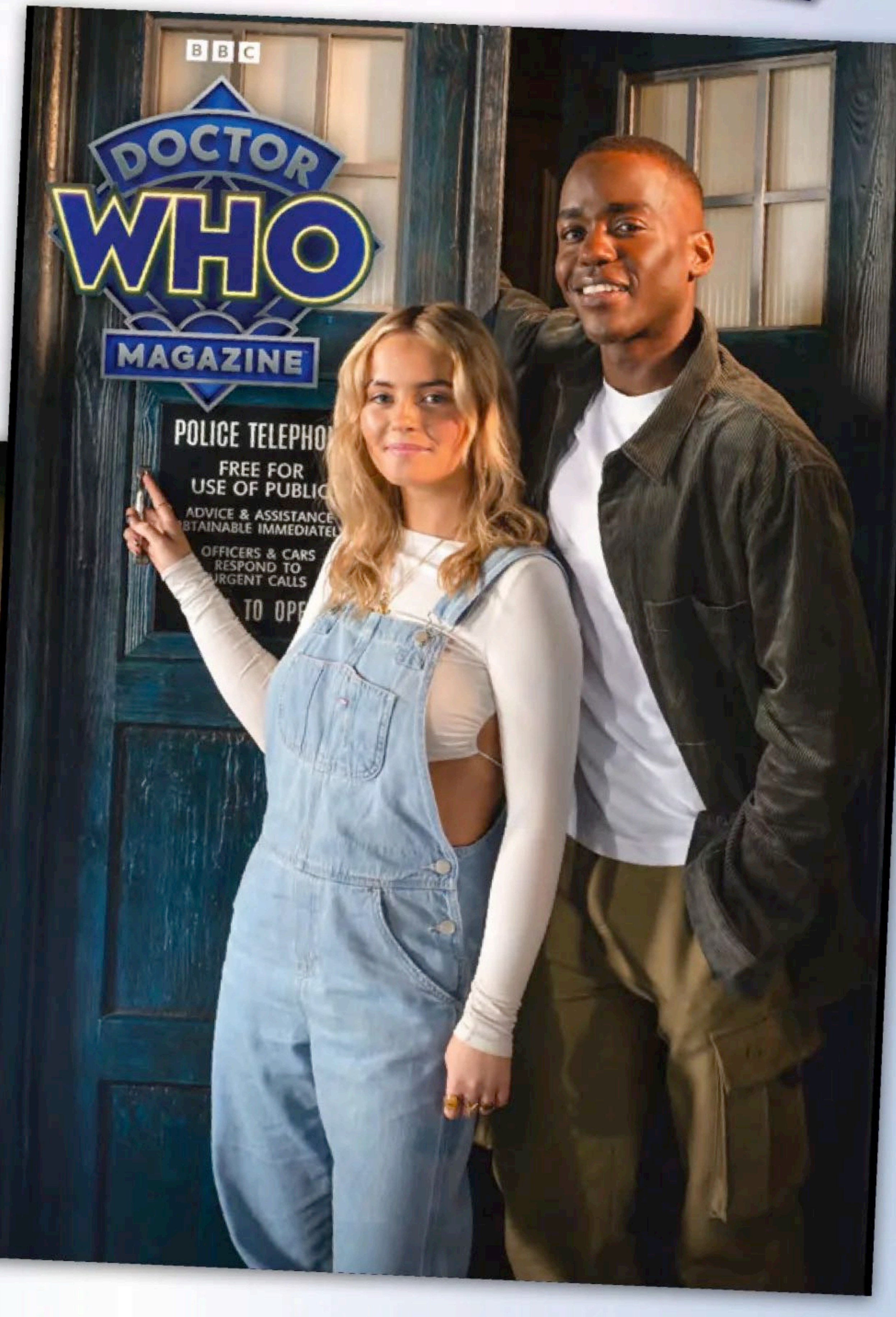
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Letter from the Showrunner

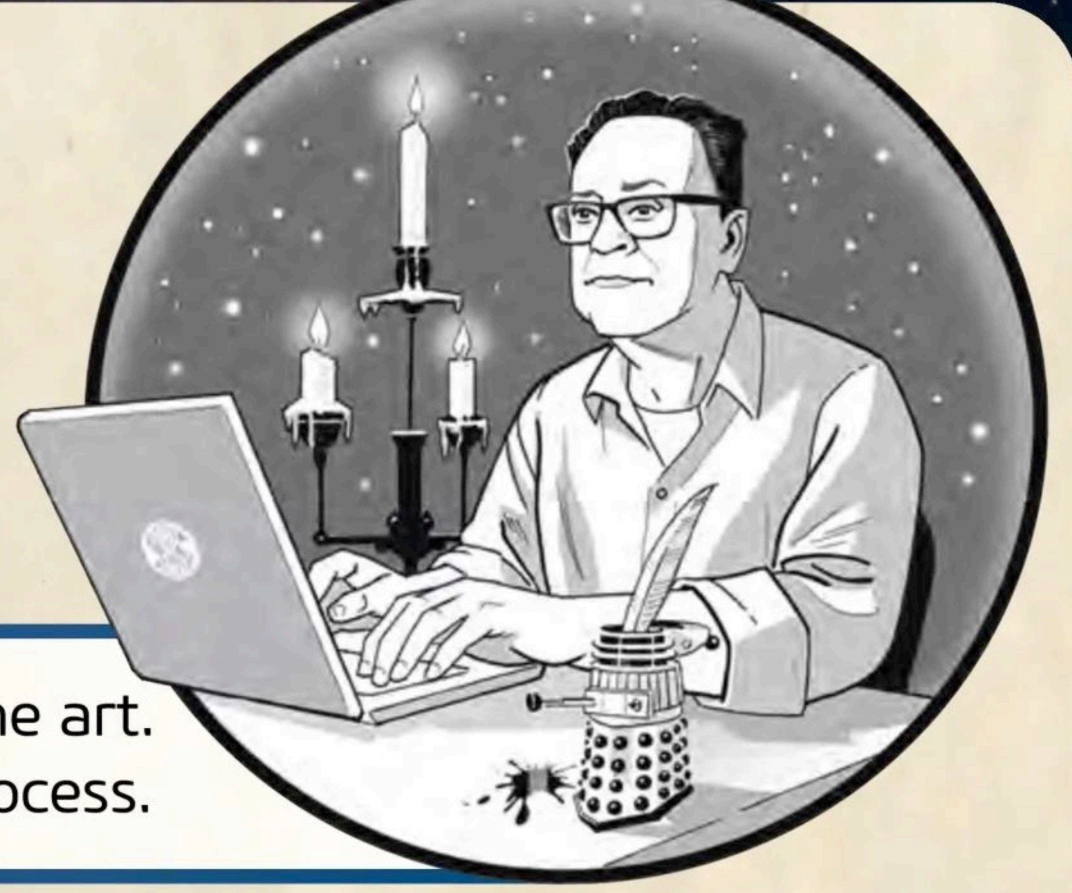


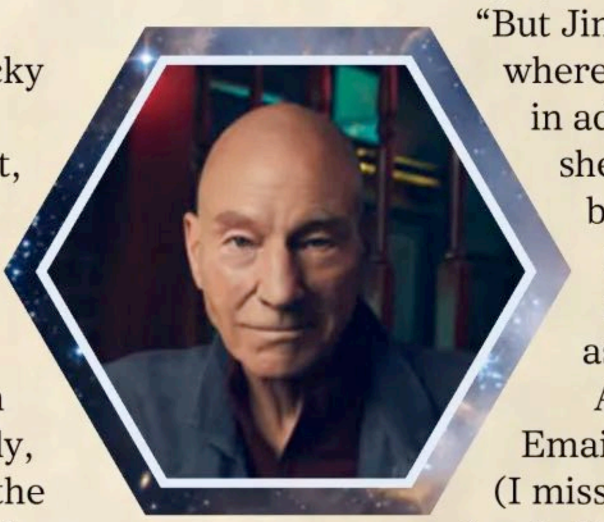
ILLUSTRATION BY MARTIN GERAGHTY

Managing the publicity for *Doctor Who* is a fine art. **RUSSELL T DAVIES** describes his role in the process.

What to say when?

When to release information? In what order? For you, I mean, faithful reader. The plan is, to keep a constant bristle of information, without giving the audience too much, but without them thinking we've vanished.

Because these are the tricky days, right now. We've had the initial rush of excitement, and come the summer, with Comic Con (maybe, perhaps, not a promise) and then the BBC's autumn schedule, the heat will begin to intensify. Slowly but surely, we'll be everywhere, that's the hope. But now? April, May, June. Tricky months. Maybe we have to idle a little. But not stop!



There is a plan. A real, proper, detailed plan. A lot of work's gone into it. Vanessa Hamilton (Director Commercial Brand Development, *Doctor Who* & Scripted, fact fans) has slaved over a mighty bible, with Joanna Allen from BBC Publicity and the team. Oh it's epic, it's cross-referenced with colours and everything. This document is so vast, listing the potential release of every actor, director, composer, writer, designer and monster, that I quail before its might. The other day, I asked, "When are we announcing Jinkx?" "It's in the document," came the answer. That's like being told to search the Bodleian for a pamphlet. "Could someone just... *tell* me?"

And of course, things slip out. Sometimes an actor's agent will list their booking before we might like. I mean, of course they do, how exciting, to be in *Doctor Who*! And how important to say, yes, look, I'm in work! So when those leaks happen, we completely understand.

And sometimes, little surprises happen, way beyond anything we could predict. The other day, someone in *Star Trek: Picard* suddenly said one of our episode titles out loud! Okay, that's hardly surprising in a show where someone's always saying "This could be... The End of the Galaxy!" But it was odder than that. Write in to **DWM** if you think you know what it is. (And if that makes you go and trawl every word of the show to try and find it, then you're in for a treat, it's a brilliant series.)

Sometimes the plans actually work. The casting of the magnificent Jinkx Monsoon is a good example. That goes way back to 3 October 2022, the day I delivered the very first draft of the script. "I think that should be played by Jinkx Monsoon," I said. "But Jinkx leads the sort of life where she's booked up months in advance. Seriously, I know she's got Christmas shows booked into UK theatres all the way up to 2024 – we need to cast this as soon as we can, to fix the dates."

Andy Pryor did his stuff. Emails flew, phones jangled (I miss the days when they jangled) and deals were done. Miracle of miracles, Jinkx was free! And so happy to be asked!

Then months follow. Months and months of silence. All of us, on both sides of the Atlantic, hoping that it'll be kept secret. But until when...?

> *"Sometimes, little surprises happen, way beyond anything we could predict."*

And that's where the mighty document comes into its own. It reckons with everything, including filming dates, and more importantly, the nature of that filming. If the location is outside, we're likely to be seen. Not just by fans; the tabloids had some proper zoom lenses at one of Ncuti's crucial locations for the end-of-year episode. So, we get together and wonder – all of us, the production team, Vanessa, Jo, Luke Spillane from Socials – should we release the news? When, on the day? Or before? Or will the location go unseen? Some do! We did some huge open-air stunts the other day, with the cast hanging off wires in the middle of the day. No one saw! And at the same time, some episodes are studio-bound, so the recent Block Three of filming has had two great guest stars who've filmed with us inside the walls of Bad Wolf, completely unnoticed by the citizens of Cardiff.

But sometimes, you've got to reckon: simply the arrival of a star can make waves within this city. People get noticed. And the rumour mill is very quick to link that name to *Doctor Who*.

Another factor to consider, and the most important of all: what does the actor want? Jinkx was leaving her production of *Chicago* on Broadway (where *Playbill* says she attracted standing-room-only crowds, amazing!). She was constantly being asked, what are you doing next? And yes, we could hold our nerve and stay quiet, but... sometimes it feels like a wave is about to break. Sometimes it feels *right*. And this was such a time.

And that's the point of all the planning. To bring joy! For once, nothing got spoilt, the plan worked, the document sang, and a brilliant piece of news has been perfectly delivered. Well done everyone! Because this is a truly stellar piece of casting, and we're lucky to be joined by an absolute world-class genius.

Batten down the hatches! A Monsoon is about to hit town. **DWM**

CHICAGO
CHICAGO

⌃ Patrick Stewart in *Star Trek: Picard* (2020-).

» Jinkx Monsoon starred in the recent Broadway production of *Chicago*.
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Galaxy Forum

Your views on the world of *Doctor Who*...

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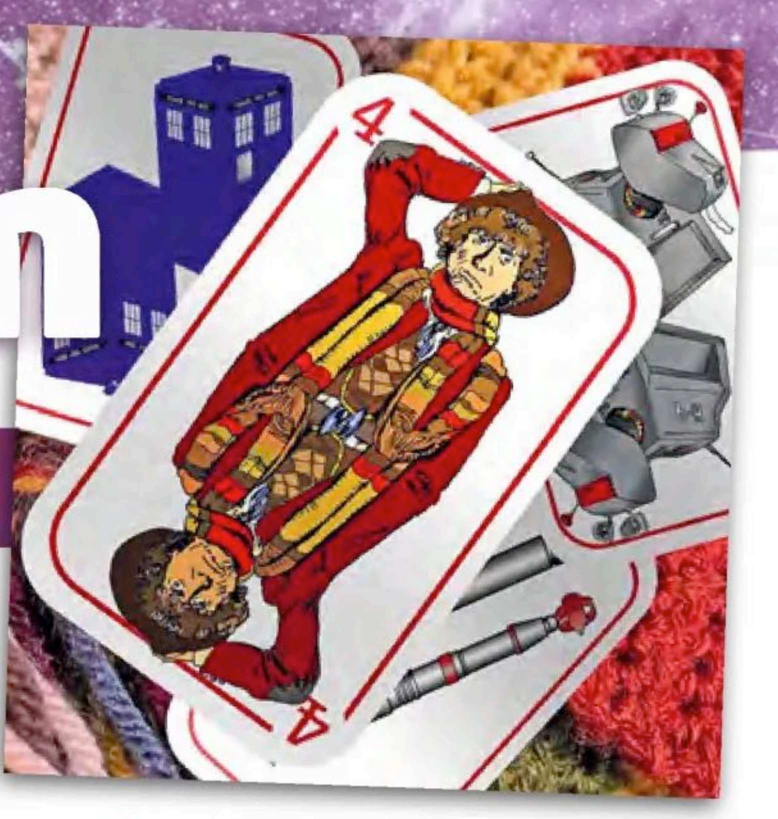


The Fourth Doctor by Sean Bradshaw.

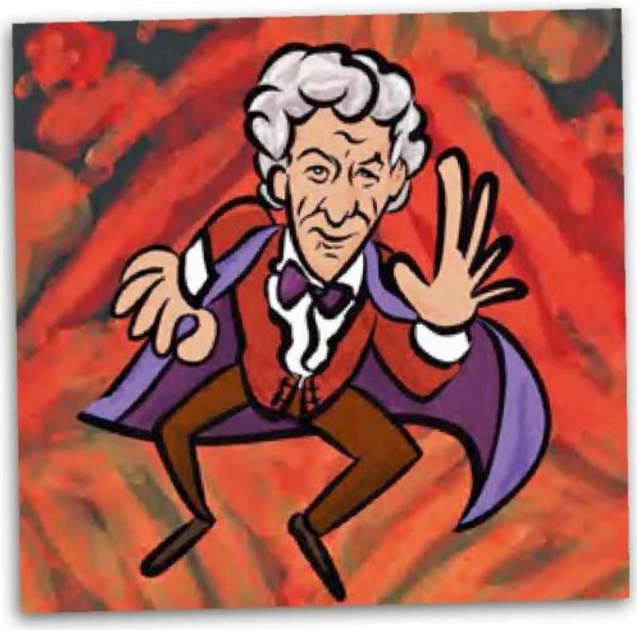
As **Doctor Who Magazine**'s 60th anniversary polls continue, you've been writing in to let us know your top Third and Fourth Doctor stories...

THIRDS AND FOURTHS

JEREMY DUNCAN (24) DALLAS

I think the most challenging era to pick three favourites from has to be the Jon Pertwee one. In my opinion, it's the only era to have a fully consistent run of high-quality stories that never stops until the end.

My top three are *Inferno* [1970], *Day of the Daleks* [1972] and *Invasion of the Dinosaurs* [1974]. *Inferno* is the perfect utilisation of long-form *Doctor Who*, making the most of all seven of its episodes, the horrors of tampering with the environment being ever present. *Day of the Daleks* is like a Steven Moffat script far ahead of its time. It brings to mind the imagery of guerrilla warfare seen in conflicts like the Vietnam War, and shows that acting on noble causes can have disastrous effects. *Invasion of the Dinosaurs* addresses a dangerous mindset of a 'golden age', and its themes are still relevant today. Also the dinosaurs *do* still hold up, and I will fight anyone who says otherwise.



The Third Doctor by Sean Bradshaw.

For Tom Baker's era, my picks are *The Pirate Planet* [1978], *The Face of Evil* [1977] and *The Keeper of Traken* [1981]. *The Pirate Planet* can be viewed as an excellent allegory of first-world countries whose citizens are ignorant as to the horrors of how they obtained such wealth, through crushing other nations and worlds. *The Face of Evil* is one of the most interesting stories in *Doctor Who* because it deals with how societies form after extreme catastrophes. It also shows that sometimes the Doctor doesn't leave things better than he found them. Meanwhile, *The Keeper of Traken* takes a society which views itself as righteous and indestructible, and then proceeds to show the Melkur deconstructing the entire society with paranoia and promises of power, weaponising the good intentions of others. It's a reminder that no nation is impervious to corruption.

DAVID MASKELL ST NEOTS

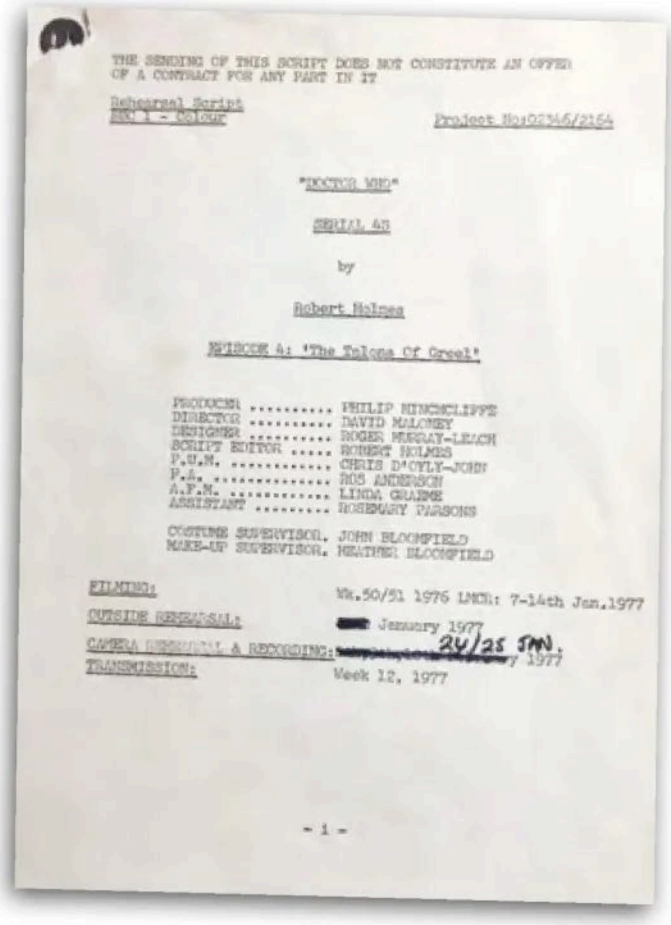
Top three 1970s stories? That's a difficult one – this is the golden era of *Who*. But this is my personal choice:

3rd: *The Dæmons* [1971]. An iconic story with great performances and *Who* doing its own version of a Hammer Horror. The performance of Damaris Hayman is perfect.

2nd: *The Seeds of Doom* [1976]. A fantastic script and stunning production values make this one of *Who*'s finest tales.

1st: *The Talons of Weng-Chiang* [1977]. An absolutely marvellous adventure which zips along at an incredibly fast pace. Tom Baker is very much in command as the Doctor and Louise Jameson is magnificent as Leela. The production looks stunning, too. The whole story is scary, atmospheric, creepy and a joy from start to finish.

I'm lucky enough to have an original script to Part Four of *Talons*. Our family friend Larry Barnes worked on the episode as a magic adviser. He very kindly gave the script to me and it's the most prized possession I own.



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Rehearsal Script
BBC 1 - Colour
Project No:02346/2164

"DOCTOR WHO"

SERIAL 4S

by

Robert Holmes

EPISODE 4: 'The Talons Of Greel'

PRODUCER .... PHILIP HINCHCLIFFE
DIRECTOR .... DAVID MALONEY
DESIGNER .... ROGER MURRAY-LEACH
SCRIPT EDITOR ..... ROBERT HOLMES
P.U.M. .... CHRIS D'OYLY-JOHN
P.A. .... ROS ANDERSON
A.F.M. .... LINDA GRAEME
ASSISTANT .... ROSEMARY PARSONS

COSTUME SUPERVISOR. JOHN BLOOMFIELD
MAKE-UP SUPERVISOR. HEATHER BLOOMFIELD

FILMING: Wk.50/51 1976 LMCH: 7-14th Jan.1977
OUTSIDE REHEARSAL: [redacted] January 1977
CAMERA REHEARSAL & RECORDING: ~~[illegible]~~ 24/25 JAN. 1977
TRANSMISSION: Week 12, 1977

- 1 -

David Maskell's treasured script for *The Talons of Weng-Chiang*.

STAR LETTER

WILBUR HAYTREE EMAIL

As the results of the **DWM** anniversary polls began to roll in, there were two particular stories from the earlier years of *Doctor Who* that I hoped would make it into the top three. One has already failed to do so, but I have some hope the other one will. Then again, the reason I hold them in such high regard is incredibly personal, so I suppose it's not surprising the first didn't make the cut.

The Mind Robber [1968] and *Spearhead from Space* [1970] were my lifeline in one of the darkest times of my life. *Doctor Who* in general was my support but I found myself revisiting those two the most often. *The Mind Robber* especially sparked that sense of wonder, the idea of escaping to another reality where fantasy and reality blended together in a whimsical way. It was an enjoyable comedic romp through another world that helped me smile in a dark time.

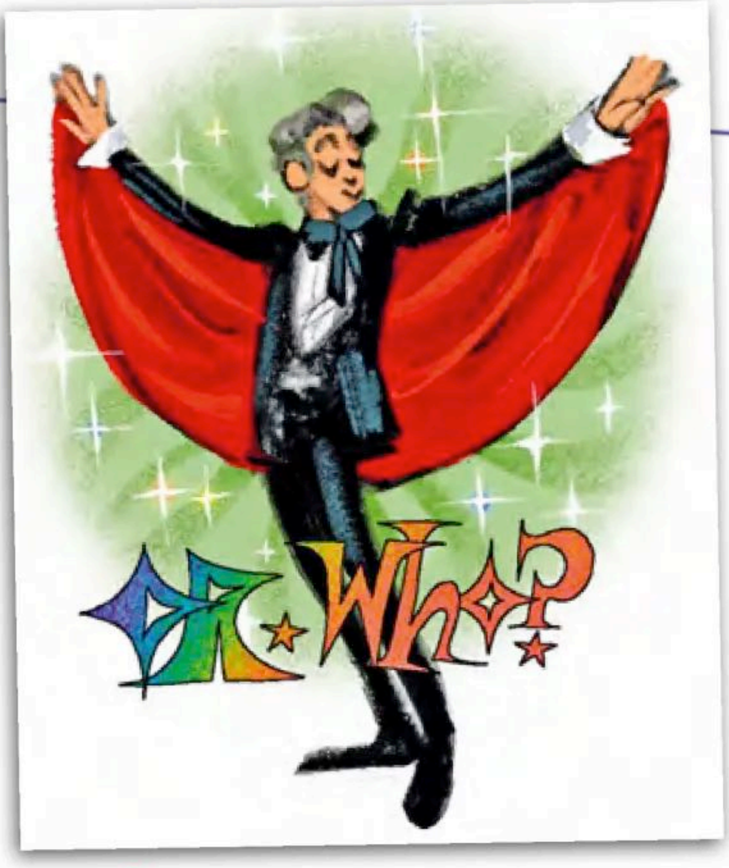
Jamie (Frazer Hines) and Zoe (Wendy Padbury) are surrounded by White Robots in *The Mind Robber* (1968).

It's not as easy to define why *Spearhead from Space* drew me in so much, other than the fact that it introduced my favourite 'classic' Doctor in a wonderful spectacle of colour. All of Jon Pertwee's lines were a delight to hear and I felt uplifted after every rewatch.

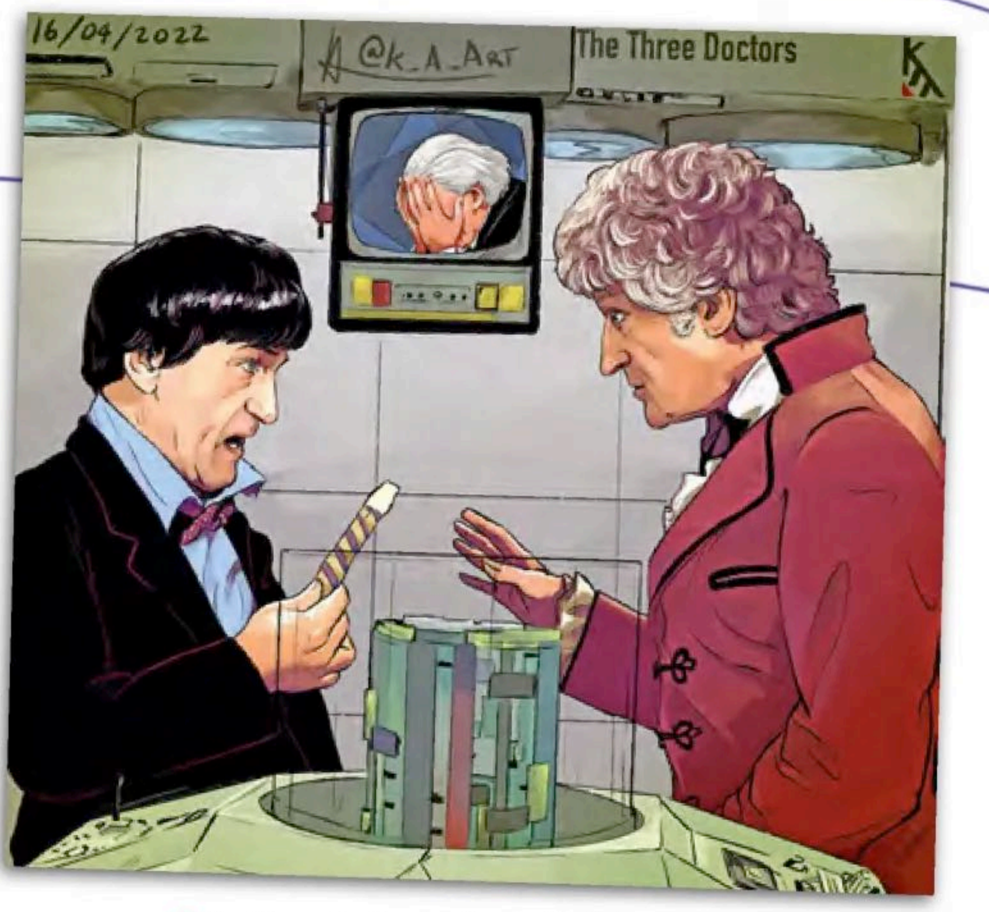
I suppose what I'm trying to say is that a favourite story isn't always about the best writing and acting, although those always contribute; it can also be about the stories each individual has about them. *The Mind Robber* and *Spearhead from Space* have a special place in my heart regardless of anything. If they retold the same adventures again in a bigger and better fashion, I would still always go back to the originals.

Coverage of the latest poll results begins on page 26. Wilbur's letter wins him a copy of *Once and Future: Past Lives*, a new audio adventure starring Tom Baker as the Doctor. It's available now from *bigfinish.com* price £10.99 (CD plus digital) and £8.99 (digital only).

DOCTOR WHO
60 YEARS
ONCE AND FUTURE: PAST LIVES



The Third Doctor by Jenny O'Grady.


16/04/2022
@k_A_Art
The Three Doctors

The Three Doctors by Kymberlie Adams.

CHARLIE KILLINGTON EMAIL
My top three Third Doctor stories are:

1st: *The Time Warrior* [1973-74]. A fun sci-fi/historical written by Robert Holmes that does a great job introducing Sarah Jane Smith, played by the awesome Elisabeth Sladen. This story is just amazing. Big Finish, could you please give Irongron and Bloodaxe an audio spin-off?

2nd: *Spearhead from Space*. The mystery surrounding the Autons and the plastics factory is intriguing and the fact the episodes were shot entirely on film makes the story look like a low-budget sci-fi movie.

3rd: *The Three Doctors* [1972-73]. Possibly my favourite *Doctor Who* anniversary story, mainly due to the interactions between Jon Pertwee and Patrick Troughton.

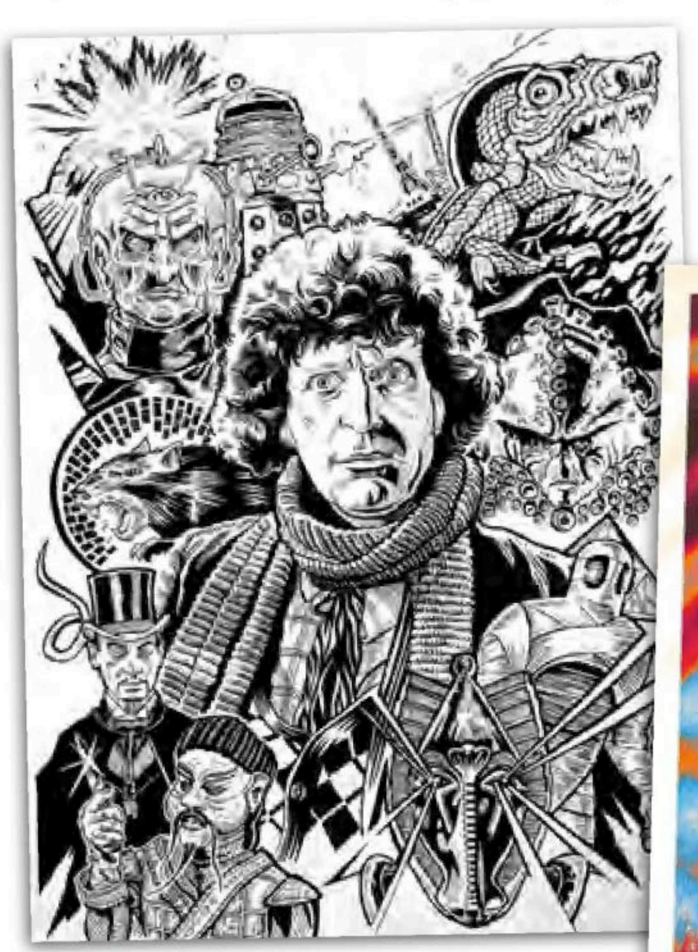
My top three Fourth Doctor stories are:

1st: *The Deadly Assassin* [1976]. It's really cool to see the Fourth Doctor out of his comfort zone, on Gallifrey, on his own, dealing with his own people and having to stop the Master. And I really like how this story is effectively '*Doctor Who* does *The Matrix*', about two decades before the *Matrix* movies were a thing.

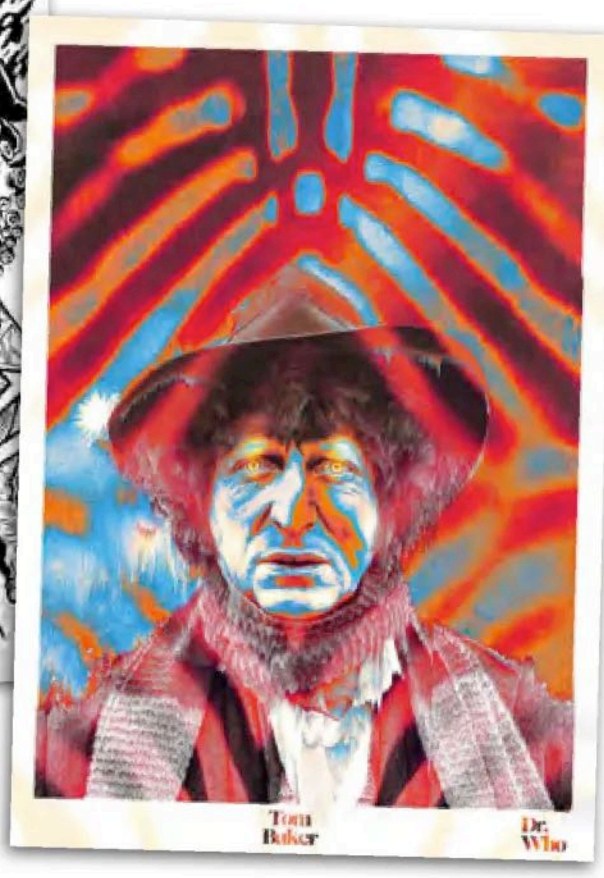
2nd: *The Ark in Space* [1975]. This is really special for me because this was the first 'classic' series story I ever saw, back in late 2006. Tom Baker, Elisabeth Sladen and Ian Marter are so much fun to watch as the Doctor, Sarah Jane and Harry.

3rd: *Logopolis* [1981]. One of my favourite regeneration stories. I love how dark and eerie this adventure is. Season 18 is really underrated.

SAMUEL BUNNAGE (23) PORTSMOUTH
The Third and Fourth Doctors are some of my earliest memories of watching *Doctor Who* as a child, on DVD back in 2006. If I had to pick just three favourites, I'd probably say *Spearhead from Space*, *The Time Warrior* and *Genesis of the Daleks* [1975]. Who doesn't love Autons, Sontarans and Daleks? →

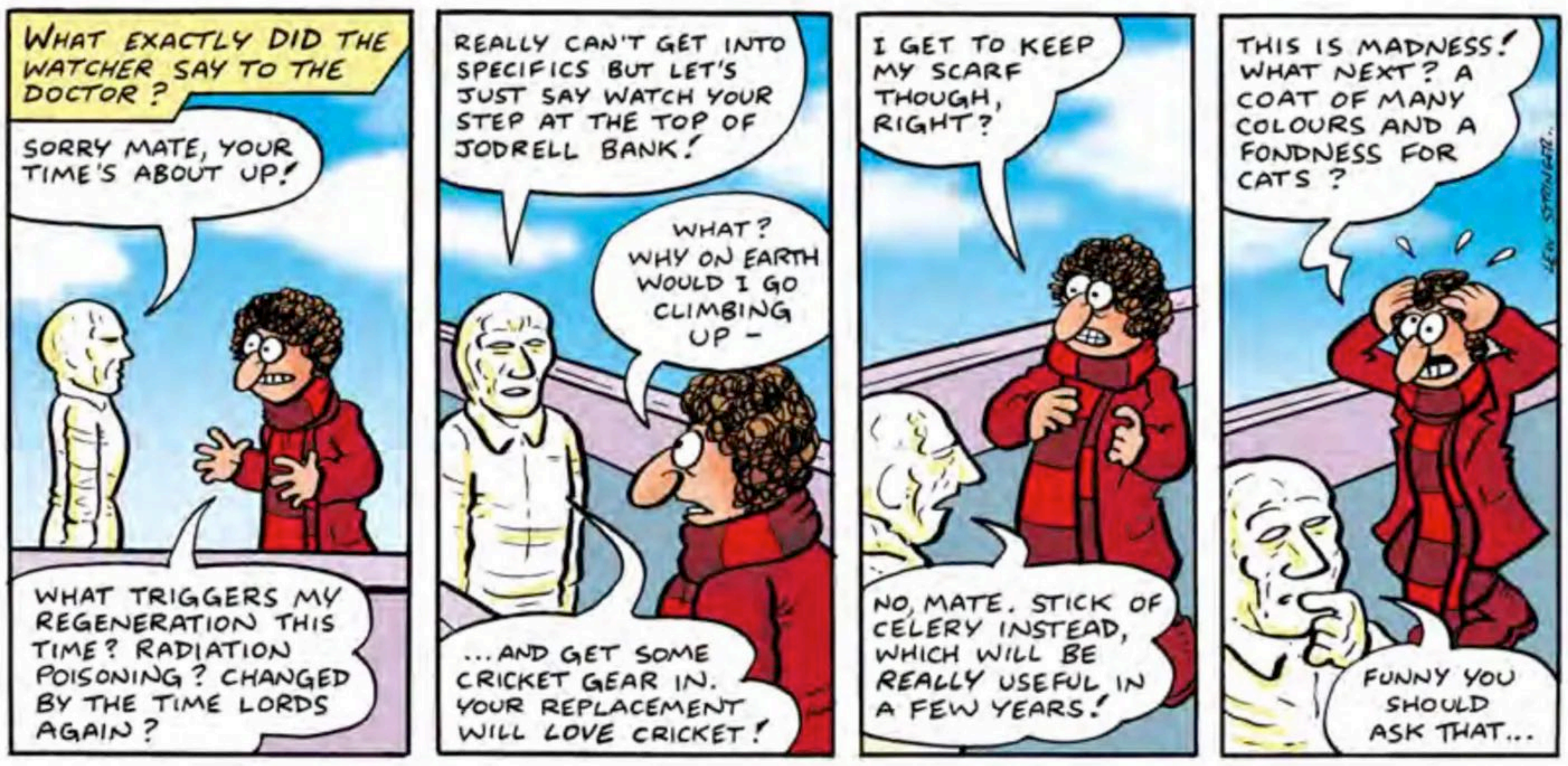


The Fourth Doctor and monsters from the Philip Hinchcliffe era by Paul Pickford.


Tom Baker
Dr. Who

The Fourth Doctor by Lewis-Lee Grant.

The Daft Dimension BY LEW STRINGER


WHAT EXACTLY DID THE WATCHER SAY TO THE DOCTOR?
SORRY MATE, YOUR TIME'S ABOUT UP!
WHAT TRIGGERS MY REGENERATION THIS TIME? RADIATION POISONING? CHANGED BY THE TIME LORDS AGAIN?
REALLY CAN'T GET INTO SPECIFICS BUT LET'S JUST SAY WATCH YOUR STEP AT THE TOP OF JODRELL BANK!
WHAT? WHY ON EARTH WOULD I GO CLIMBING UP –
...AND GET SOME CRICKET GEAR IN. YOUR REPLACEMENT WILL LOVE CRICKET!
I GET TO KEEP MY SCARF THOUGH, RIGHT?
NO, MATE. STICK OF CELERY INSTEAD, WHICH WILL BE REALLY USEFUL IN A FEW YEARS!
THIS IS MADNESS! WHAT NEXT? A COAT OF MANY COLOURS AND A FONDNESS FOR CATS?
FUNNY YOU SHOULD ASK THAT...
LEW STRINGER

WHO TUBE

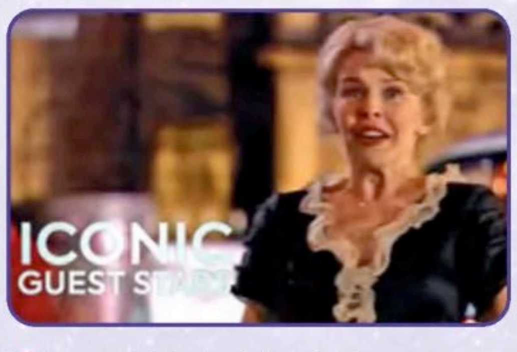
This issue's selection of *Who*-related videos...

Jinkx Monsoon sings classics by Cyndi Lauper and Cher, and talks about her experience in the hit Broadway show, *Chicago*. Go to: *tinyurl.com/JinkxSings*

The 1985 charity single *Doctor in Distress* by Who Cares? performed as serious drama by YouTuber MrJoeGooch. Go to: *tinyurl.com/DistressDrama*

Josh Snares discusses why we have audio recordings of missing episodes, and remembers the fans who made them.
Go to: *tinyurl.com/SnaresMissing*

Emily Cook and Emma Haigh discuss their experience of producing audio adventures for Big Finish.
Go to: *tinyurl.com/CookHaigh*


ICONIC GUEST STARS

A nostalgic look back at some of the most famous guest stars in *Doctor Who* since 2005.
tinyurl.com/WhoGuestStars

Galaxy Forum

ON TWITTER...

@GrumpyGit2021 Headed into town while there was a long enough gap in the downpours to make it in without a soaking. Puttering around WH Smith my eye was caught by **DWM** 589. I'd not bought the mag for ages, but with Hartnell & Troughton on the cover, how could I resist?

@TygerWhoCame2T Well, I see from **DWM** 589 that people continue to have wrong opinions about *The Web Planet*.

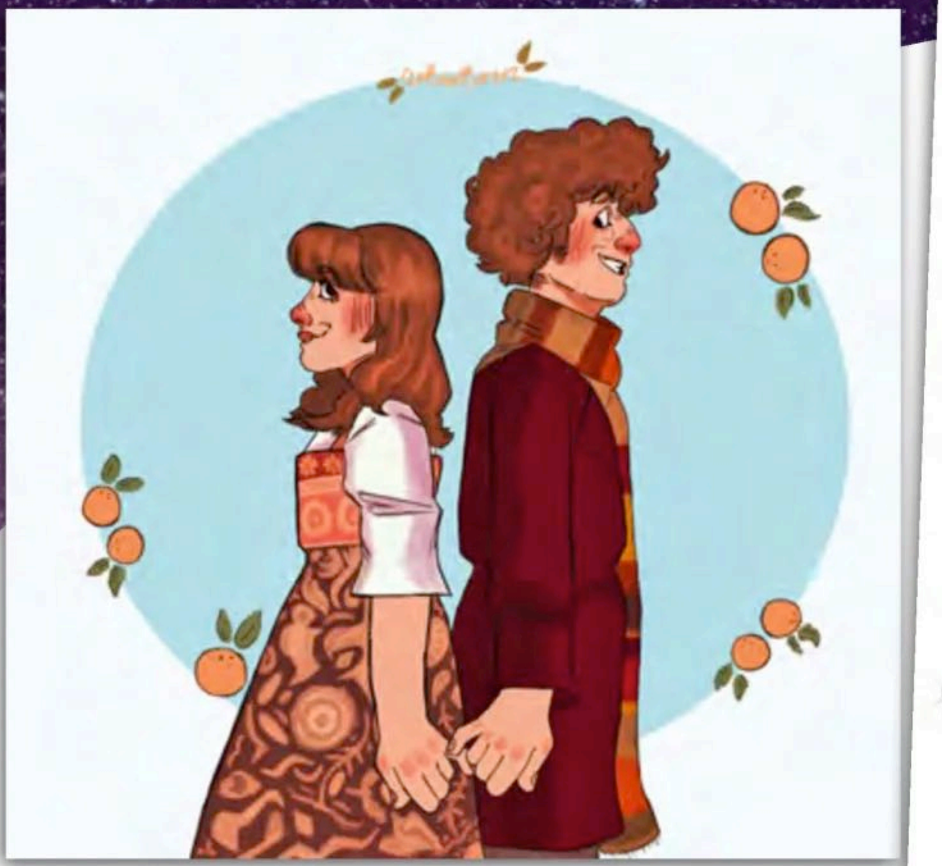
@DavadSteel The **DWM** comic strip is *outstanding* at the moment. In a time of decompressed 'write for the trade' storytelling the *Doctor Who* strip packs in more story in six pages than most American titles do in 20-odd!

@TheGrantPerkins I'm so excited to see Sooz Kempner taking on the role of Doom in *Doom's Day*, as she races across time and space in search of the Doctor!

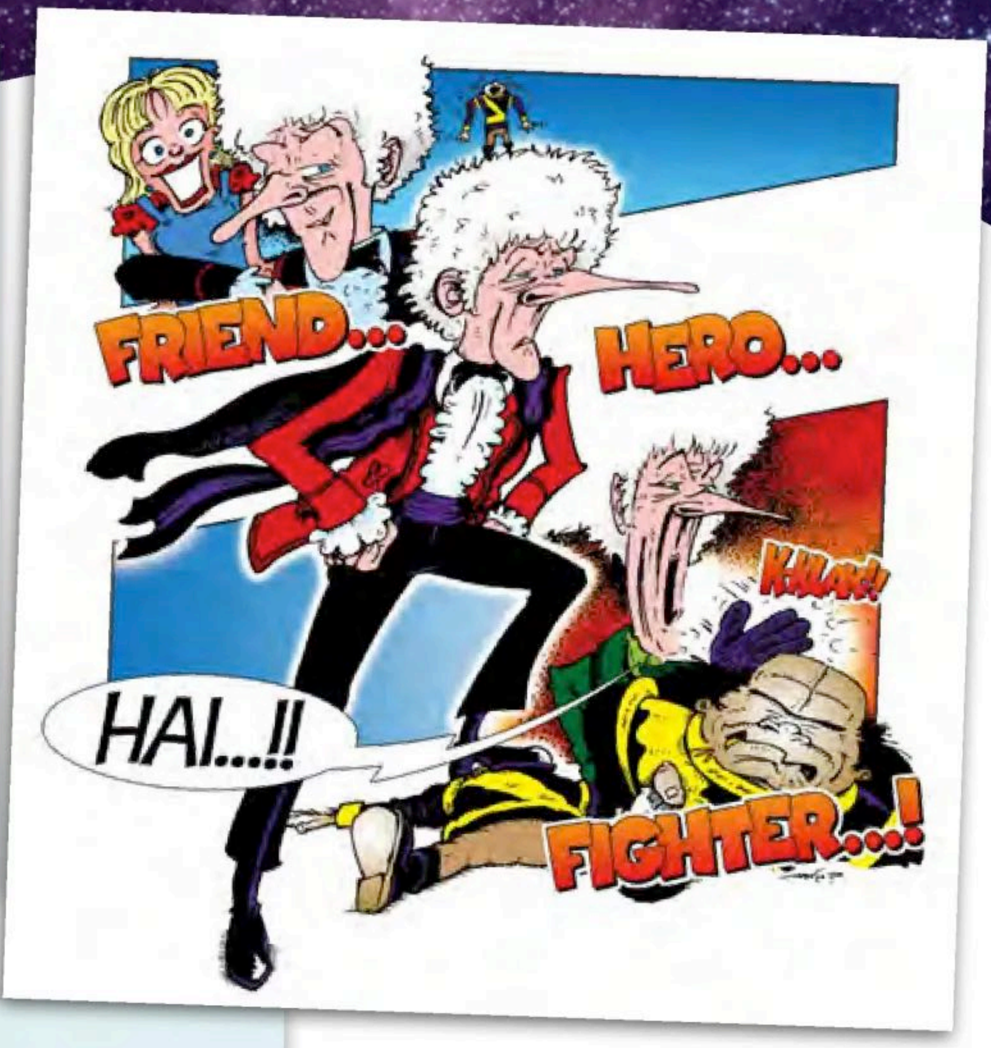
CHRIS ORLANDO
ROSELLE PARK, NJ

The first *Doctor Who* story that I can remember watching, in about 1980, was the four-part *Robot* [1974-75]. It aired here in New Jersey on the local channels many years after it had debuted in the UK.

I was hooked, and Tom Baker became 'my Doctor' from that moment forward. My favourite story was *The Ark in Space*. I was transfixed by its storytelling, its character development and locale. That one definitely heightened my love of science fiction beyond *Star Wars* and *Star Trek*, and showed me that there were many ways to tell a story with SF as the background.



The Masque of Mandragora by artventurerz.

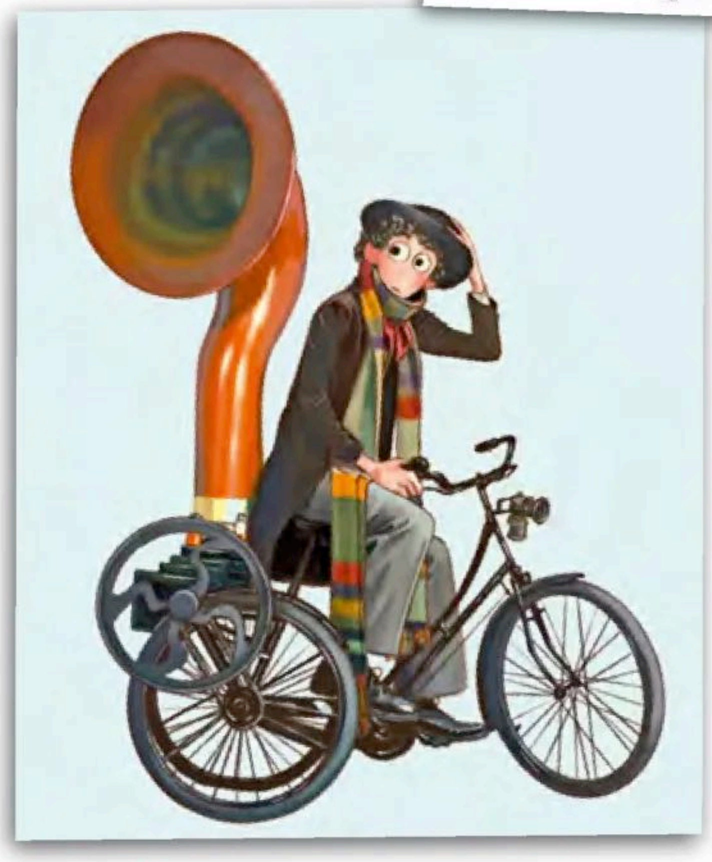

FRIEND...
HERO...
KHLAK!
HAI...!!
FIGHTER...!

The Third Doctor by Martin Holmes.

THE LAST OF THE FIRST

LAURENCE BAILEY EMAIL

It's such a shame that *The Web Planet* [1965] came last in the anniversary poll of First Doctor stories [see **DWM** issue 589]. Because of my age (I'm 64), I have wonderful nostalgic memories of it. I think it has some great designs, especially the Zarbi and Menoptra, and a really good mysterious atmosphere. The first *Dr Who Annual*, which I received at Christmas 1965, featured monsters and settings from this story, so it became even more embedded in my mind. I admit, though, that when I watch it today, the story is rather boring and long-winded, but it will still always be magical.



The Fourth Doctor by Jenny O'Grady.

A Zarbi in *The Web Planet* (1965).

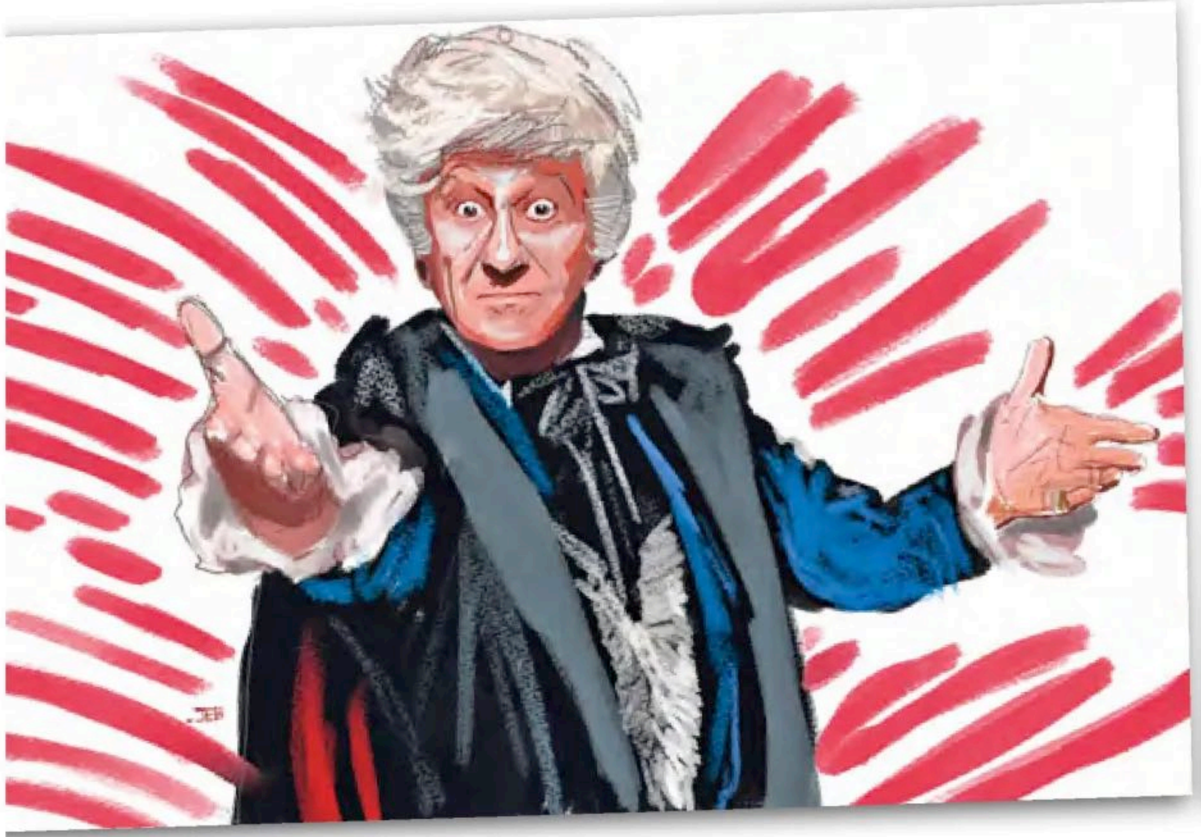
I think the very first adventure, 1963's *An Unearthly Child* [aka *100,000 BC*], should have taken the poll's top spot. It still stands up today as a great drama with what I think is the best TARDIS scene ever.

By the way, you don't half get some great art from such talented fans out there! I especially liked the picture of the First and Second Doctors by Mark Patterson in **DWM** 589.

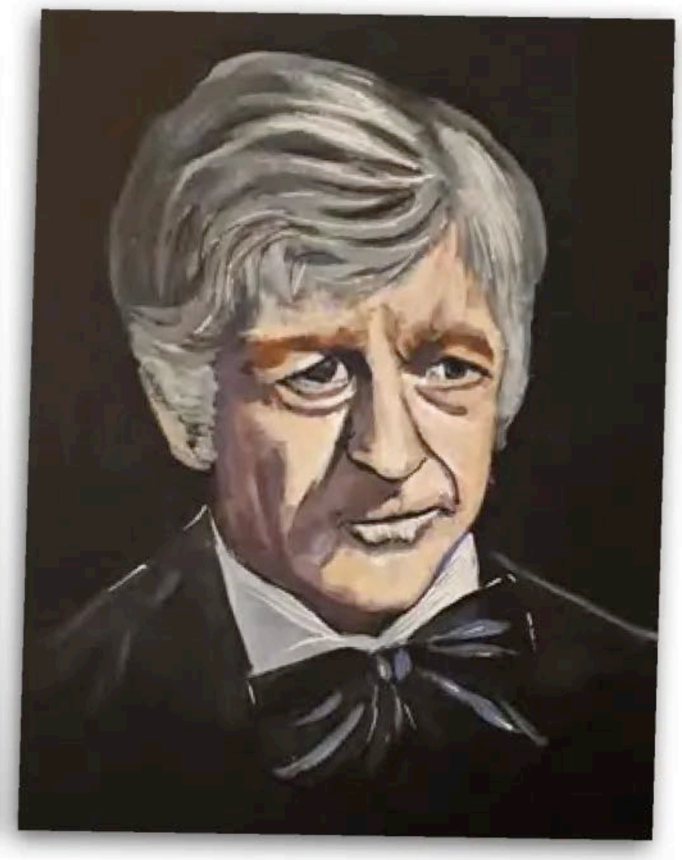
MONSOON ON THE WAY!

BOWTIEANIMATION EMAIL

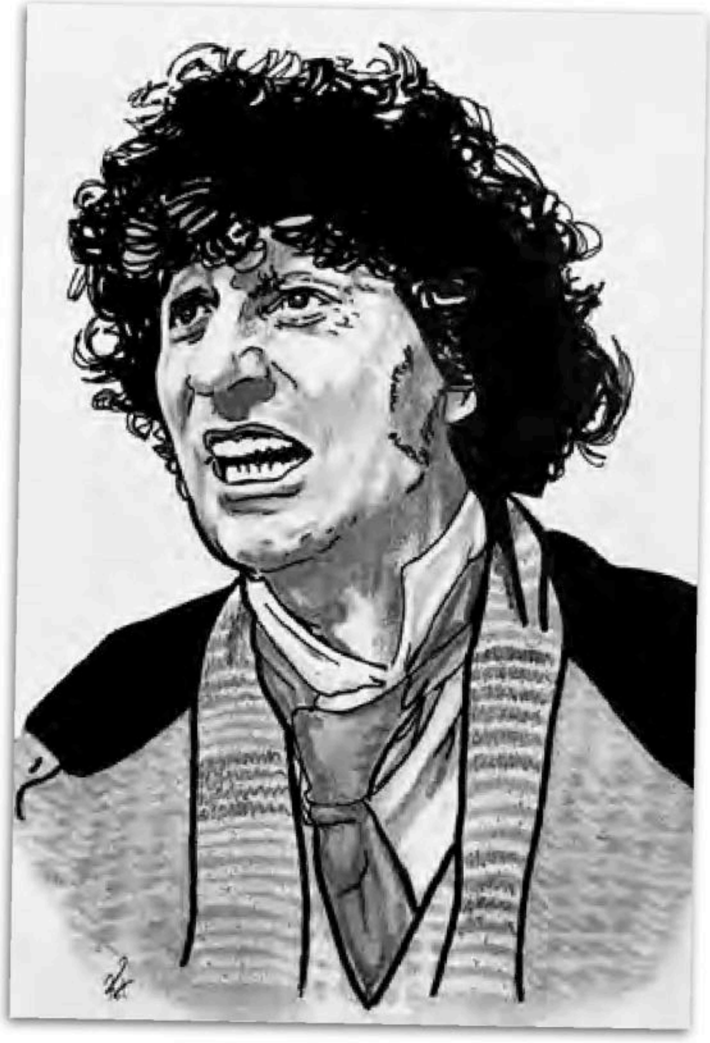
Jinkx Monsoon, cast in *Doctor Who*! What a genius bit of Champagne casting. The Queen of Queens, in time and space! Will she be a companion, who steps on board the TARDIS and joins the Doctor and Ruby Sunday mid-series on their adventures? Could she be playing an old enemy from the Doctor's past in a new guise? Or a brand-new dastardly villain to rival the Daleks and the Cybermen? Will we see Jinkx Monsoon versus the Judoon in the **DWM** comic strip? I cannot wait to find out. Russell T Davies once again performs his unique brand of alchemy upon our little show, making it the biggest and most vital cultural phenomenon it deserves to be, just as he did back in 2005. Here's to the next golden age of the programme! And hi once again, Jinkx. We hope you're having the best time of your life. **DWM**



The Third Doctor by Justin Bush.



The Third Doctor by Tony Green.



The Fourth Doctor by Ken Holtzhouser.

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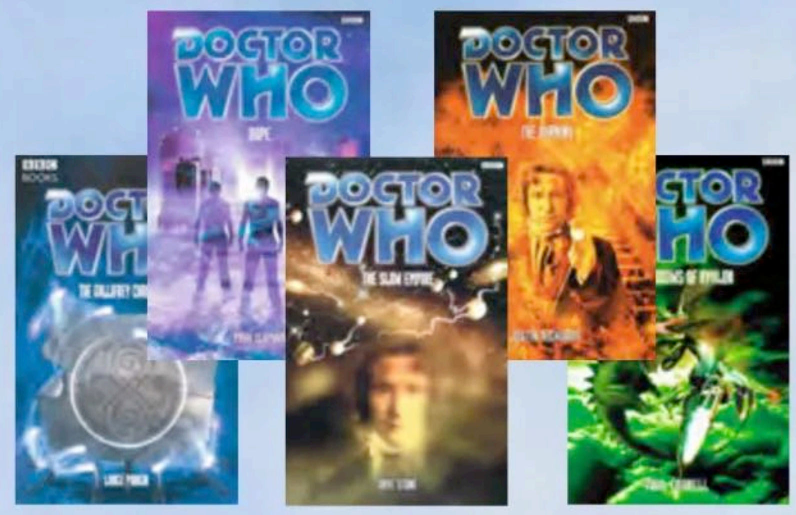

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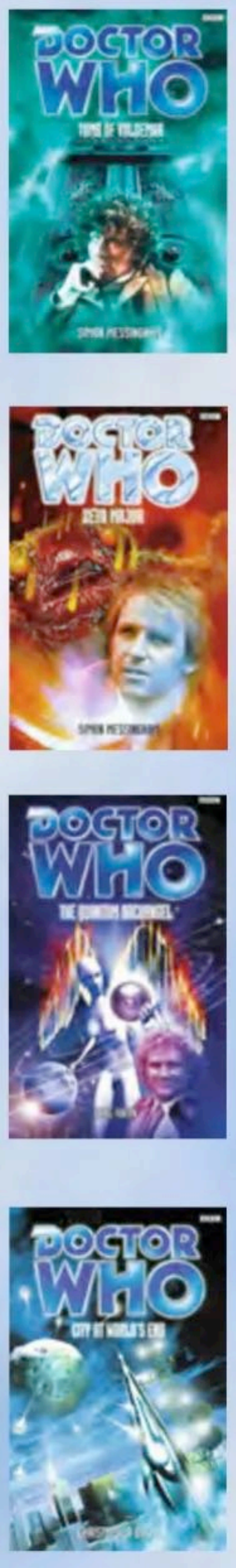

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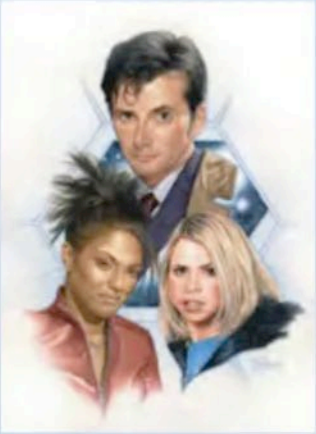

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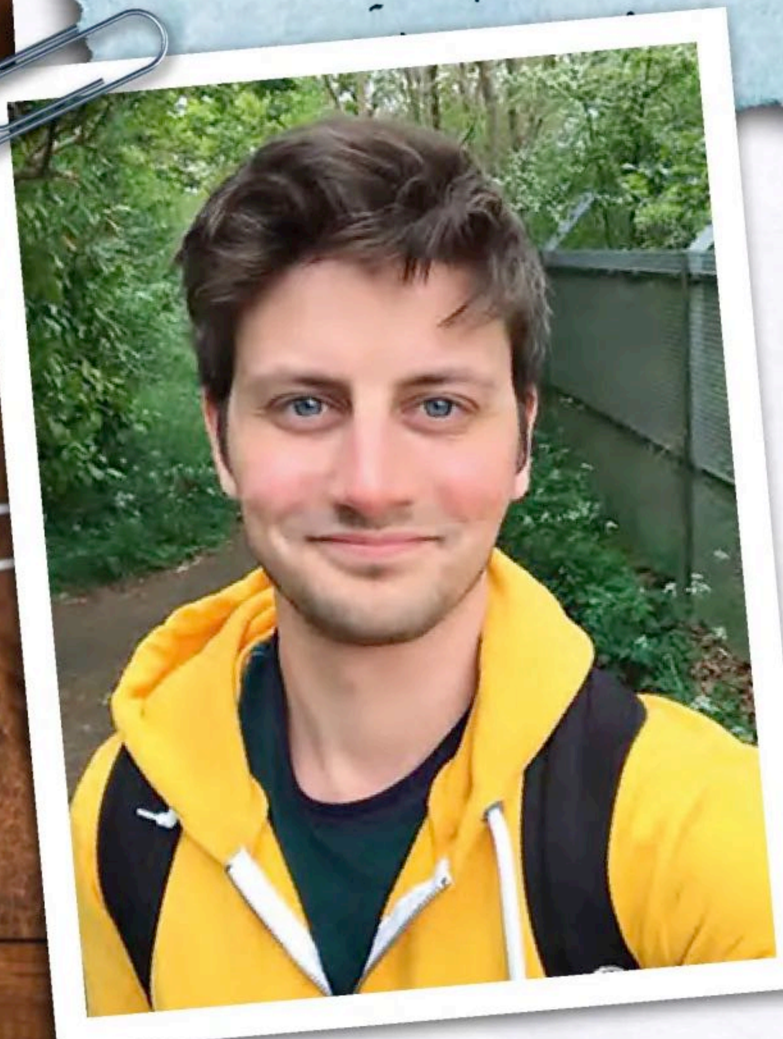
Production Diary

What happened at Wolf Studios during March? *Doctor Who* script editor **SCOTT HANDCOCK** was making notes...



Time marches on – and the *Doctor Who* team hit the midway point on production of the upcoming series!

Wednesday 1 March

A busy day at Wolf Studios as Ncuti Gatwa and Millie Gibson meet with Russell T Davies for a Block Three page-turn, allowing cast and writer to talk through the scripts blow by blow. Later, everyone gathers for a readthrough of both these episodes, after which the editorial team convene for a notes session. "Hoots mon!"

Monday 6 March

The first draft of our finale episode arrives today, and we also issue a fourth draft of a Block Four script (accompanied by an extensive production memo). Elsewhere, our brilliant publicity team meet to discuss Block Three opportunities, and the executive producers head to the edit suites for a review of a Block One episode.

Tuesday 7 March

Blue revisions come in for a Block Three episode. Blue denotes the order of issue. It goes shooting script, pink, blue, yellow, green, goldenrod... and I'll stop at goldenrod because it's a colour no one's ever heard of in any other context, so a good place to pause and reflect.

We also have a choreographer visit the studios. But nothing's as exciting as goldenrod.

Wednesday 8 March

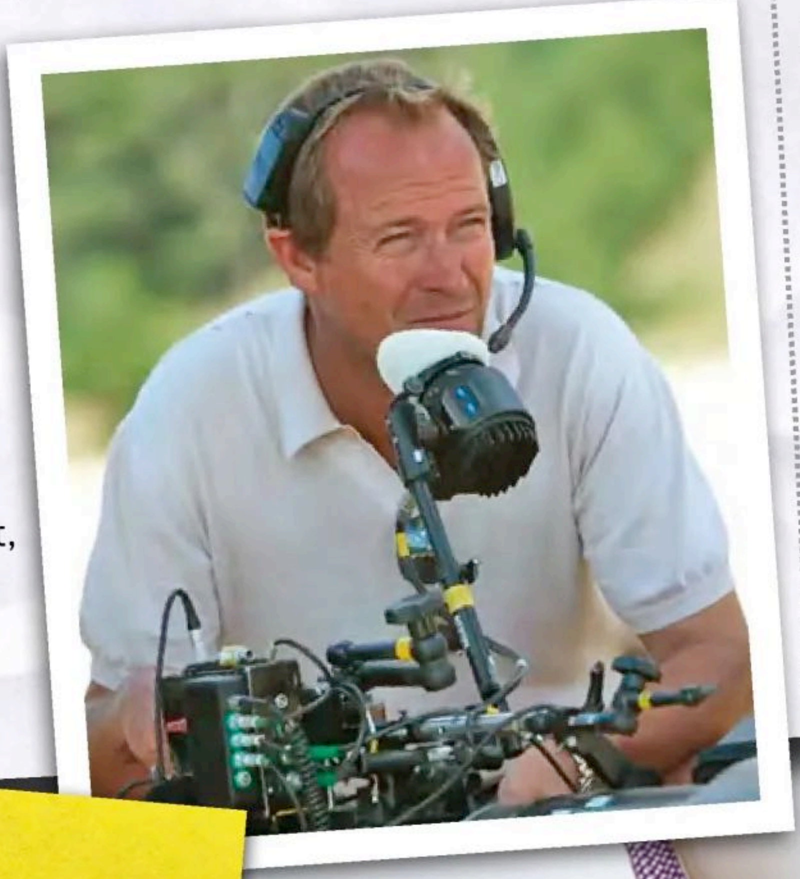
It's International Women's Day – we love our social media team – and also, ironically, snowing heavily. I say ironically because it's the first day after wrapping our Christmas episode. Of course the snow would wait until now!

Elsewhere, in the warmth of our production offices, heads of department regroup for our weekly Block Four page-turn with director Ben Chessell, followed by a meeting to discuss set-build crunch points as we hurtle towards our final block.

> We strive to meet everyone's needs while holding back as many spoilers as possible.

Friday 10 March

Our Block Five director and the executive team meet with director of photography Chas Bain to discuss our final scripts.



Left: Script editor Scott Handcock.
Below: The *Doctor Who* team celebrate International Women's Day.
Bottom: Director of photography Chas Bain.

Happy International Women's Day!

Saturday 11 March

Doctor Who never rests, even at weekends, as we lock the shooting script for our opening episode...

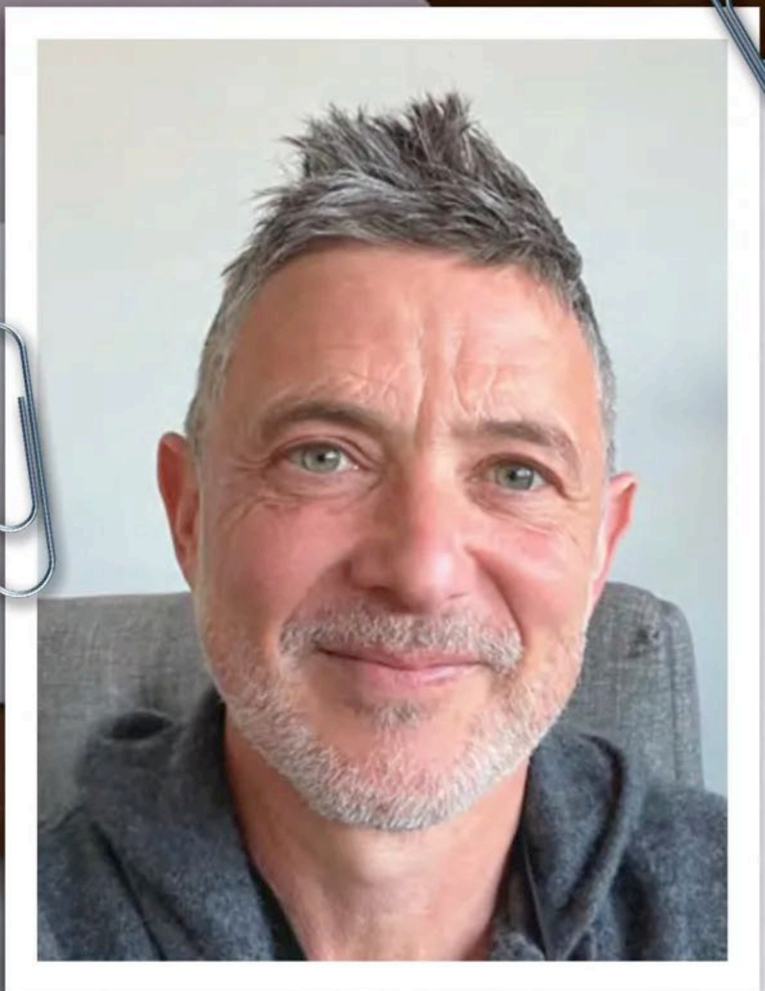
Sunday 12 March

... followed by two scripts for our final production block – including the climactic finale!

Monday 13 March

A busy day for the script department as we formally issue the drafts that have come in over the weekend, receive a sixth draft of a Block Four episode, and meet with Julie Gardner, Phil Collinson and the production office team to talk through the process of script distribution and security.

Distribution's an ever-changing landscape, even this deep into



Far left: Executive producer Joel Collins.

Below: Executive producers Russell T Davies, Phil Collinson, Jane Tranter and Julie Gardner. Photo © Russell T Davies.

production, as we strive to meet everyone's needs while holding back as many spoilers as possible.

Tuesday 14 March

Executive producer Joel Collins and I have an eight-word-title meeting with Russell, during which we're told the story of Bad Luck Eric. Later that day, producers and art department log on for a finale methodology meeting, during which we discover the fate of Dusty Bear. These references will never make sense.

Wednesday 15 March

Following up yesterday's eight-word-title meeting, Russell is almost skewered by Joel's high-velocity pen. Thankfully, he survives to deliver a second draft of a much shorter script than usual.

Thursday 16 March

Block Four head out west for their first day of mini-recces, returning to Wolf Studios for a meeting between director Ben Chessell and a potential editor.

Friday 17 March

As the week draws to a close, the Block Four team now venture east for a second day of mini-recces, followed by a set planning meeting.

Monday 20 March

Pre-production on Block Five officially kicks off with our director joining us in Cardiff. Monster camera tests take place on set; the team review a digital environment; Block Four talk contortionists, and another television crew descends on Wolf Studios to film with Russell!

Tuesday 21 March

The producer team unite over Zoom and in the edit suites to swap fine cut notes on our Christmas episode.

Wednesday 22 March

Producer Chris May, director Ben Chessell and I meet with the Block Four writing team for a script catch-up ahead of our upcoming tone meetings. Meanwhile, the Block Five team enjoy a VFX kick-off meeting.

Thursday 23 March

The morning begins with a Block Five director page-turn where Russell talks through his intentions for each of the two episodes. The afternoon is then dedicated to our third Block Four tone meeting (we tone each episode twice), where a corgi masquerading as a fox fools nobody.

Friday 24 March

A fifth draft of our second Block Four script arrives this evening...

Sunday 26 March

... closely followed by a seventh draft of the first Block Four episode!

Monday 27 March

We kick off a four-tone week with two meetings in a single day – one for Block Five, one for something more ephemeral. Russell bemoans the fact he never got to meet Graham Black.

Tuesday 28 March

Another day, another tone – this time for our second Block Five episode. Our director also finds time to meet with a potential camera operator and editor...

And the last few days are missing because **DWM**'s ruthless editor demanded this diary early. Maybe we'll do a recap next issue, or maybe these days will be lost to the seas of time? Time will tell... **DWM**

THE HOME OF THE
HONIVERSE

Above: Ncuti Gatwa at Wolf Studios in Cardiff.

Right: Director Ben Chessell.

Time and Space VISUALISER

Each issue, the Time and Space Visualiser looks back at a landmark moment and provides updates on *Doctor Who* luminaries, past and present…

Awards

Ncuti Gatwa is the winner of this year's *Radio Times TV 100 2022*, a list of television's most influential people. Gatwa said he is "very pleased", adding: "TV is on fire at the moment, and so to top the list as well feels extra cool."

At the Olivier Awards on 2 April, **Arthur Darvill** won Best Actor in a Musical for his work in *Oklahoma!*, which also won Best Musical Revival. For her performance in *Tammy Faye*, **Katie Brayben** won Best Actress in a Musical, and *Stephen Sondheim's Old Friends*, in which **Bonnie Langford** appeared, won Best Concert Event. **Sir Derek Jacobi** received the Lifetime Achievement award.

David Morrissey (as DCS Ian St Clair), Lesley Manville (Julie Jackson) and Robert Glenister (DI Kevin Salisbury) in *Sherwood*.

On 24 April, at the Broadcasting Press Guild Awards, *Sherwood* won Best Drama Series. The cast was led by **David Morrissey** and **Robert Glenister**, while **Sam Care** was director of photography for part of the series. Bad Wolf's *I Hate Suzie Too*, starring **Billie Piper**, won Best Drama Mini Series.

Obituaries

Richard Hammett

Richard Hammett, who was a stunt driver in *The Runaway Bride*, died at 75 on 24 March.

Paul O'Grady

Paul O'Grady died, aged 67, on 28 March. He had a cameo role as himself in *The Stolen Earth.*

GUILLERMO DEL TORO'S
PINOCCHIO
IN SELECT THEATERS NOVEMBER
NETFLIX | DECEMBER 9

David Bradley was present at the Academy Awards on 12 March. *Guillermo del Toro's Pinocchio*, in which Bradley voices Geppetto, won the Oscar for Best Animated Feature.

At the Royal Television Society Awards, held on 28 March, *Dodger*, starring **Christopher Eccleston**, won the award for Children's Programme. *Sherwood* won Best Drama Series, while *Life and Death in the Warehouse* won the award for Single Drama. **Tracie Simpson** produced the series, which starred **Craig Parkinson**, while the costumes were designed by **Lindsay Bonaccorsi**. **Sarah Lancashire** received this year's Outstanding Achievement Award.

Television

David Tennant and **Alex Hassell** lead the cast of *Rivals* for Disney+. Based on Jilly Cooper's bestselling Rutshire Chronicles, the series is set in the fictional county of Rutshire and tells the story of a longstanding rivalry in the cut-throat world of independent television in 1986. **Oliver Chris**, **Katherine Parkinson** and **Claire Rushbrook** are also in the cast. **Ray Holman** is the costume designer.

Freema Agyeman returns to our screens in *Dreamland*, a dark comedic exploration of relationships and families. The series started on 6 April and is available on Sky. Alongside Agyeman are **Frances Barber** and **Sheila Reid**, as well as Big Finish actors **Emily Barber**, **Gabby Best**, **Sam Fletcher**, **Toby Longworth** and **Nick Wilton**.

The lead cast of *Rivals* – Alex Hassell, Danny Dyer, David Tennant and Aidan Turner – with its author, Jilly Cooper (centre).

sky original
FREEMA AGYEMAN LILY ALLEN
DREAMLAND
SUN, SEA & SECRETS

Peter Davison joins the cast of the second series of *Good Omens* for BBC and Amazon.

Film

Karen Gillan leads the cast of *Sleeping Dogs*, based on *The Book of Mirrors* by EO Chirovici.

Celia Imrie, **Steve Oram**, **Russell Tovey** and **Lydia West** are among the cast of *Love Again*. This romantic comedy is released in cinemas on 12 May.

Miscellaneous

Ncuti Gatwa interviewed Jodie Turner-Smith in the May issue of *ELLE*, published 30 March.

Yasmin Finney has been appointed UK ambassador by the international skincare brand Yves Saint Laurent Beauty.

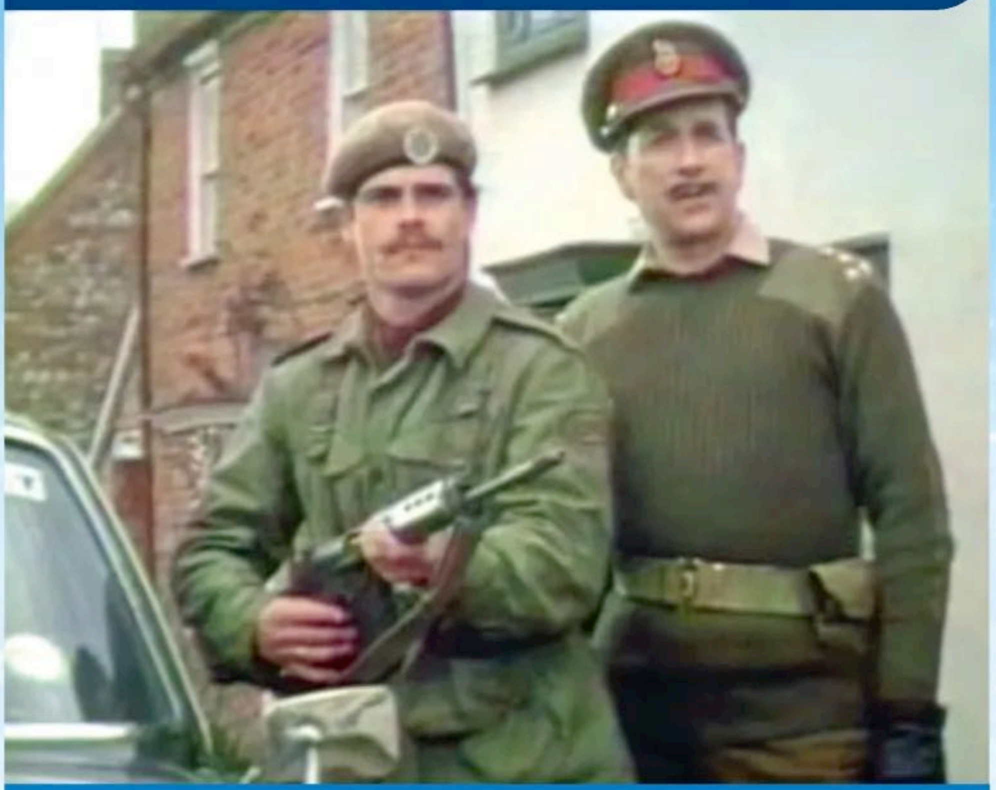
Steven Moffat is taking part in the Hay Festival at Hay-on-Wye this year, along with **Tom Allen**, **Tom Goodman-Hill**, **Richard E Grant**, **Patterson Joseph**, **Jessica Raine**, **Russell Tovey**, **David Walliams** and **Samuel West**. The literary festival runs from 25 May to 4 June.

Out Takes, A Celebration of Queer Cinema is an exhibition of artwork by **Barnaby Edwards**, celebrating LGBTQ+ actors, directors, writers, musicians and costume designers. The exhibition runs until 14 May at Exeter Picturehouse.

ALEX MOORE

Christopher Eccleston as Fagin in *Dodger*.

This month in... 1971



Thursday 29 April

Jenkins receives an order from Brigadier Lethbridge-Stewart (Nicholas Courtney) in Episode Five of *The Dæmons* (1971).

Jon Pertwee is surrounded by children in Aldbourne.

Nicholas Courtney's autobiography *Five Rounds Rapid!* (Virgin Books, 1998).

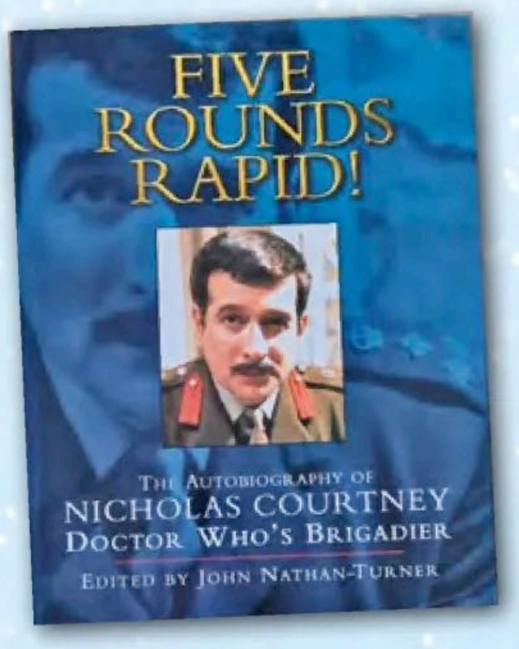
Jenkins is among the UNIT soldiers who capture the Master (Roger Delgado).

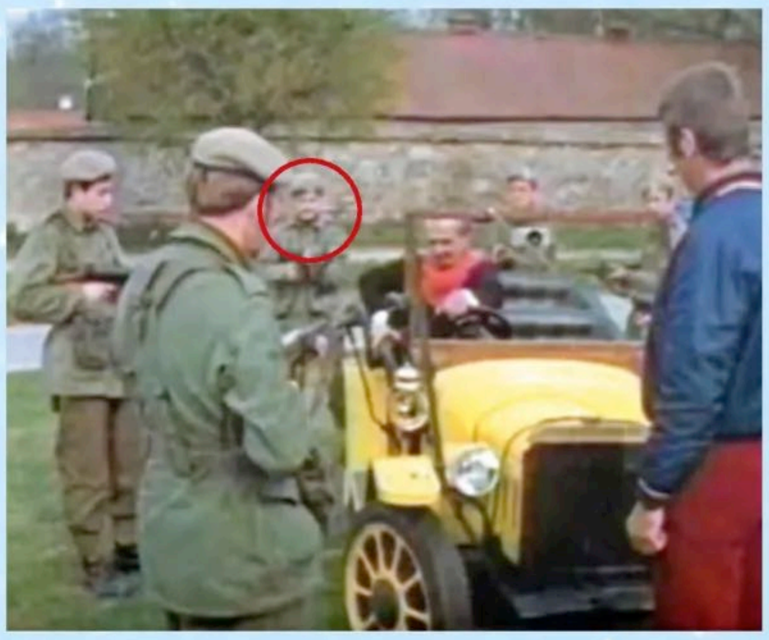
His name was Jenkins, and he was the person to whom one of the most familiar and fêted lines in all of *Doctor Who*'s 60-year history was delivered. Good old Jenkins, a hero square of jaw and full of moustache, with a steady trigger finger.

Can't place him?

Admittedly, he wasn't named in the script for his big scene, which was filmed on location in the Wiltshire village of Aldbourne 52 years ago this month. The script for Episode Five of *The Dæmons* had the Brigadier and his delayed UNIT convoy rolling up outside the village church at Devil's End, only to be held back by an animated gargoyle named Bok – shooting flaming bolts from its fingertips. "Never mind, we'll soon fix him," the Brig assured Captain Yates, summoning a soldier. "Corporal, chap with wings – five rounds rapid!"

In later years, Brigadier actor Nicholas Courtney would usually quote the scripted line – understandably, because that's how he learned it. For Courtney, it became something like a catchphrase; indeed, *Five Rounds Rapid!* was the title he gave his 1998 autobiography. On screen, however, he gave it differently. "Jenkins!" calls the Brigadier. "Sir!" replies the corporal – boots crunching over gravel as he jogs into shot, rifle at the ready. "Chap with the wings there," indicates the Brig. "Five rounds rapid." Using the windscreen of the Brig's 1967 Ford Zodiac (registration number OLR 461E) as an elbow prop, Jenkins adopts a practised shooting stance, and – *bang*, *bang*, *bang*, *bang*, *bang*, *spa-koww!* (The last an audible ricochet, of course.) But it has no effect.





The name Jenkins had been given twice before to an off-screen squaddie in the 'heat barrier' sequences, who was addressed by UNIT technician Osgood: "Right, Jenkins, have you got that junction box lined up?" Perhaps Courtney – present in the same scenes, shot at a nearby airfield the week before – recalled the name 'Jenkins' from the previous Friday's filming, and gave it to the corporal for added verisimilitude?

We'll probably never know. More gallingly, though, we don't know who played Jenkins. Six UNIT soldier artistes are listed on the 'Programme as Broadcast' sheet for the episode: Andrew Butcher, Jim Davidson (not that one), Terry Denton, George Mackie, Paul Stone and Ray (or Ron) Taylor. He clearly wasn't the 46-year-old Denton, aka stuntman, agent and one-time 'Marlboro Man' Denton de Gray – but beyond that, sources have drawn a blank, much like the shots fired at Bok. If any reader should recognise their uncle Andrew, or grandad Jim, please write in.

Perhaps it wouldn't be entirely inapt if the actor who played Jenkins remained forever unknown to us, however. Because so many of *The Dæmons*' supporting cast are anonymous: the villagers watching the Doctor, Jo, Sergeant Benton and Miss Hawthorne weaving around of the maypole in the overhead shot of the village green that closes the story; the members of the Headington Quarry Morris side who help newspaper-clad landlord Bert entrap the Doctor in Episode Four; the children who help boo the captive Master off as he's driven away in a UNIT rover, still in his satanic robes...

Doctor Who's actual audience, assembled en masse, part of the programme itself for the first time ever. Perhaps one of them was the boy described by journalist Roger Woodcock, who saw children thronging round Pertwee when he visited the location for a *Tit-Bits* piece published shortly afterwards: "One of the autograph hunters who crowded round him later was four-year-old Edward, whose father is a sword-carrying soldier in Horse Guards' Parade, London. 'Do you watch the programme?' Mr. Pertwee asked. 'Sometimes,' Edward replied, 'but mummy doesn't like us to see it. She says it isn't a nice programme.'"

The Master's removal from the village (with Jenkins clearly holding him at rifle-point) was shot on the final day of *The Dæmons*' two-week location shoot – the day after the "chap with the wings" scene, on Friday 30 April. Which, as everyone who's ever seen *The Dæmons* will know, is otherwise known as Beltane – "the greatest occult festival of the year, bar Hallowe'en."

Watching the location scenes in *The Dæmons*, one's struck by how they form a strange conjunction of time and place, of the real (the villagers) and the unreal (the cast). The weirdness is only emphasised by the fact that the opening episode is all about terrible things befalling a BBC Outside Broadcast unit, live on air.

It would be glib to call it magical. But there's some kind of enchantment going on. **ALAN BARNES**

Also This Month

Wednesday the 21st
A new series of the BBC2 anthology *Out of the Unknown* begins, albeit now favouring supernatural stories over sci-fi. Opening episode *Taste of Evil* concerns strange occurrences at Warby Stones, a school for ultra-intelligent boys. Written by 1960s *Doctor Who* producer John Wiles and directed by Michael Ferguson, most recently responsible for *The Claws of Axos*, it will be described by *Daily Telegraph* critic Sean Day-Lewis as "a morbid, gross and enjoyable load of codswallop".

Matron (Catherine Parr), Stephen Chambers (Maurice Roëves) and Mackinlay (Peter Copley) in the *Out of the Unknown* episode *Taste of Evil* (1971).

POLICE PUBLIC CALL BOX
POLICE PUBLIC CALL BOX

GOLD FAITHFUL

Six years after leaving *Doctor Who*, composer **MURRAY GOLD** is back. "I couldn't be happier," he tells **BENJAMIN COOK**. But it won't be quiet, it won't be safe, and it won't be calm...

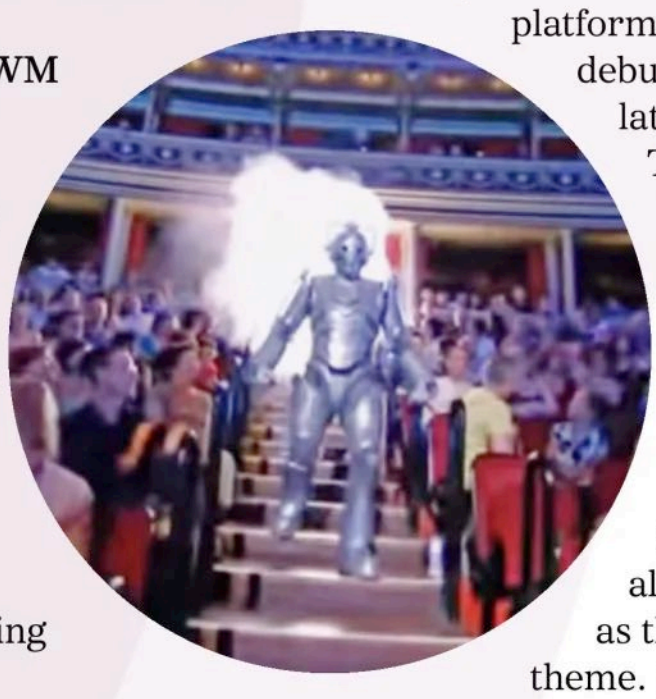
By the time you read this, the news will be out. Murray Gold is rejoining *Doctor Who* – 18 years after *Rose*, the first episode he scored, and six years since his 'swansong' serial, *Twice Upon a Time*. We predict that this will be an internet-breaker, and that a lot of **Doctor Who Magazine** readers will be very pleased.

"I don't get out much. I don't do social media," says the man himself. "But if people are happy, that's really cute. I like that." He was sad to leave in 2017, "but I'd had a wild ride," and fans were sorry to see him go.

"Well, tears must now be unwept," declares Murray. "Suck all those tears back in!"

He's video-calling **DWM** from his attic-turned-music-studio at the North London home that he shares with his wife, Gemma, and their two daughters, aged five and three. The studio walls are clad in black soundproof panels, creating a perfectly dark background. Murray's black t-shirt adds to the effect, making it look like his head is floating in outer space.

But the infinite void is a fitting backdrop, because Murray is in an existential mood. Within minutes of saying hello, he's riffing on simulacrum theory ("I quite enjoy the lightness that this idea gives me: that I don't even realise that I don't exist") and what happens when we die ("You go into the ground and get eaten by worms. ALTHOUGH..."), before **DWM** remembers that we should probably ask him about his decision to return to *Doctor Who*.



"It wasn't a decision," he insists.

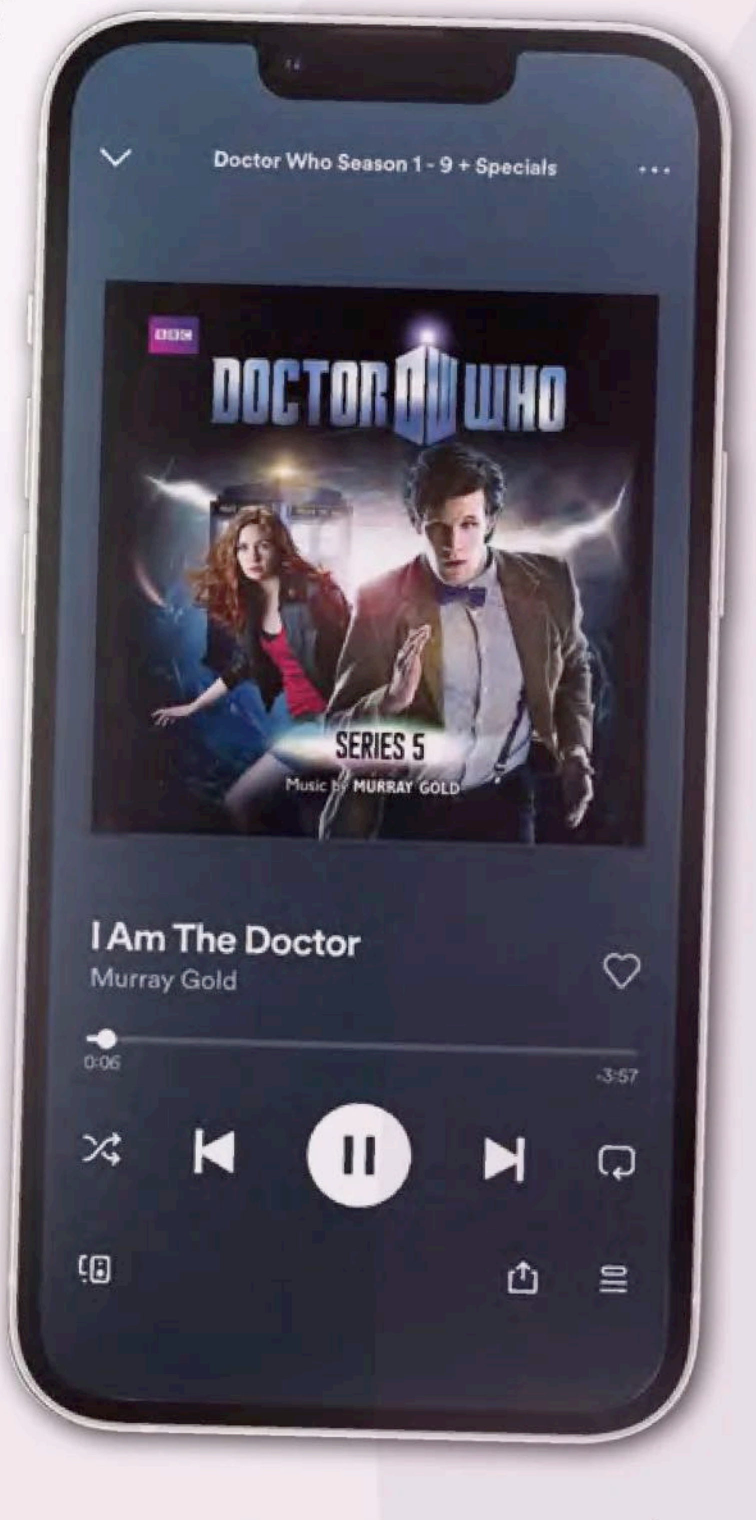
Because free will is an illusion? "No, no, because – ha, no! Because nobody who's asked to do a Russell show would turn it down. I'm certainly not gonna." This is Russell T Davies, *Doctor Who*'s showrunner. "I mean, *obviously* I'm going to do it. I can't *not* do it. So I never decided. They just asked me." He pauses. "I'm not sure I decided to do it the first time around either." In 2005? "Yeah. I didn't, like, weigh things up and go, 'Oh, on the plus side this, on the downside that.' You know, I just went, 'YES, of course!' And I kept saying yes. For 12 years."

It's hard to overstate the extent to which Murray's music is etched into the fabric of younger millennial and Gen Z childhoods. Back then *Doctor Who* was *everywhere*, and Murray's music – like the TV show itself – quickly achieved pop culture status. It graced every new episode, then was clipped and repackaged and uploaded to emerging social media platforms like mid-noughties debutant YouTube and its latterday challenger TikTok. It got a further boost from the music streaming boom. Murray's 2010 track *I Am the Doctor*, written for Matt Smith's incarnation, is now almost as recognisable as the show's iconic theme. (*I Am the Doctor* is approaching 14 million streams on Spotify. Add in YouTube plays and that number more than doubles.) Meanwhile, Murray's *Doctor Who* music filled the Albert Hall (at the BBC Proms in 2008, 2010 and 2013) and Cardiff's →

Opposite page centre: Composer Murray Gold.

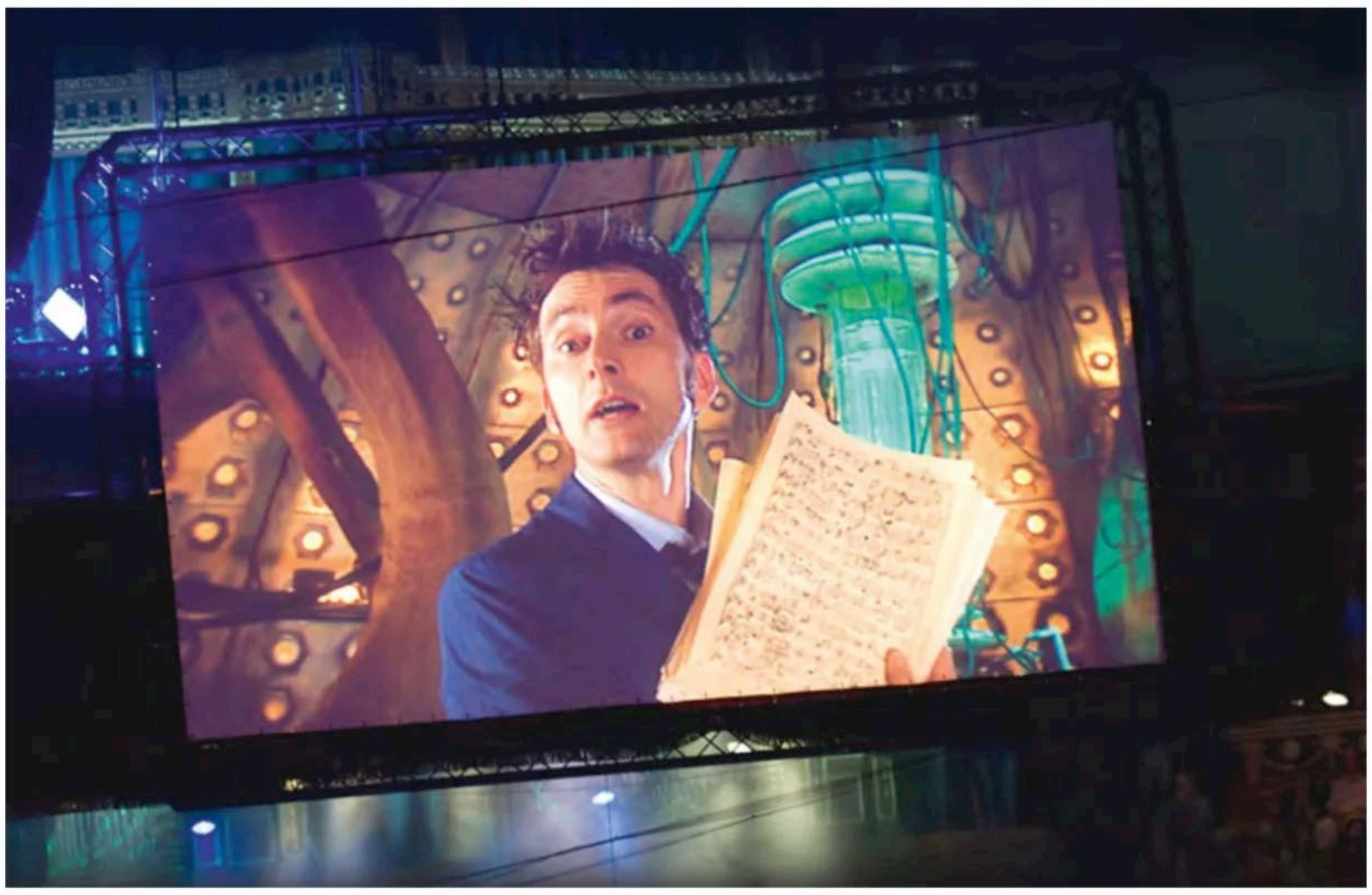
Left inset: A Cyberman at the Royal Albert Hall during the 2008 *Doctor Who* Prom.

Below: A mobile phone plays one of Murray's most popular tracks.



"NOBODY WHO'S ASKED TO DO A RUSSELL T DAVIES SHOW WOULD TURN IT DOWN."

MURRAY GOLD



Above left: The Tenth Doctor (David Tennant) in *Music of the Spheres*, a mini-episode made for the 2008 Proms.

Above right: Matt Smith and Jenna Coleman at the 2013 *Doctor Who* Prom.

Right inset: An advert for the 2015 *Doctor Who Symphonic Spectacular* tour in Australia.

Below left: In 2022 Murray took part in the 'Tweetalong' event for *The Rings of Akhaten* (2013).

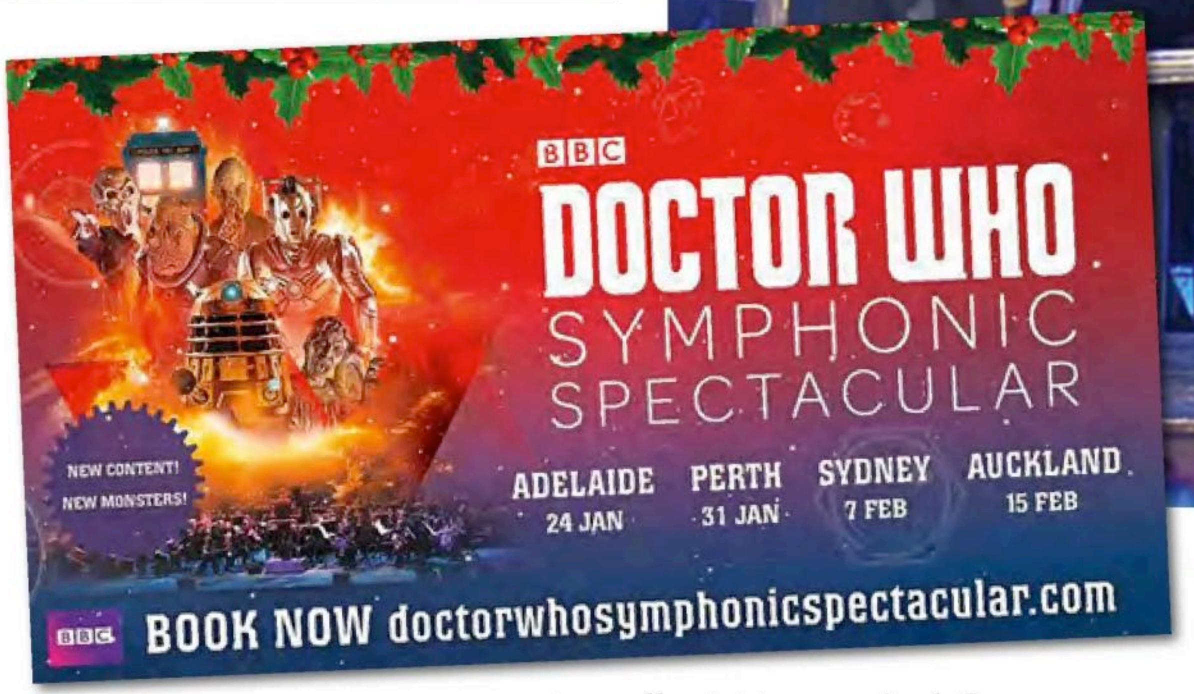
Below right: In 2020 fans around the world joined together to sing *The Long Song* from *The Rings of Akhaten*, with Jana Marie Gropp on lead vocals.

→ Millennium Centre (2006's *Doctor Who*: A Celebration), toured Australia and New Zealand (Symphonic Spectaculars in 2012, 2014 and 2015), and has been covered by school orchestras, bedroom musicians and fan choirs.

In the early, scariest days of the COVID pandemic, *Doctor Who* fans came together online to perform a choral cover of Murray's powerful and uplifting *The Long Song*, from the 2013 episode *The Rings of Akhaten*. Hundreds of voices from around the world united in harmony, singing pure Gold – offering a glimmer of hope and light at a dark time.

When we remind him how much his music means to so many people, Murray gets a little teary. "I mean... it actually makes me feel really emotional. That is a very touching thing to be told. You know, it's... I don't want to be phoney. I don't want to put on any false humility. But it's a lovely thing you're telling me.

"When I started writing music on *Doctor Who*, there was quite a lot of criticism of it being too emotional or... you know, whatever, that's all fine. I don't mind that. People have lots of different tastes. But I feel like, over the years, it did sort of spread around and people connected to my music. You know, like that episode with Martha, when she whispered something in everybody's ear and it spread around the world to defeat the Master." That's the 2007 season finale, *Last of the Time Lords*. "Yeah. Like that."



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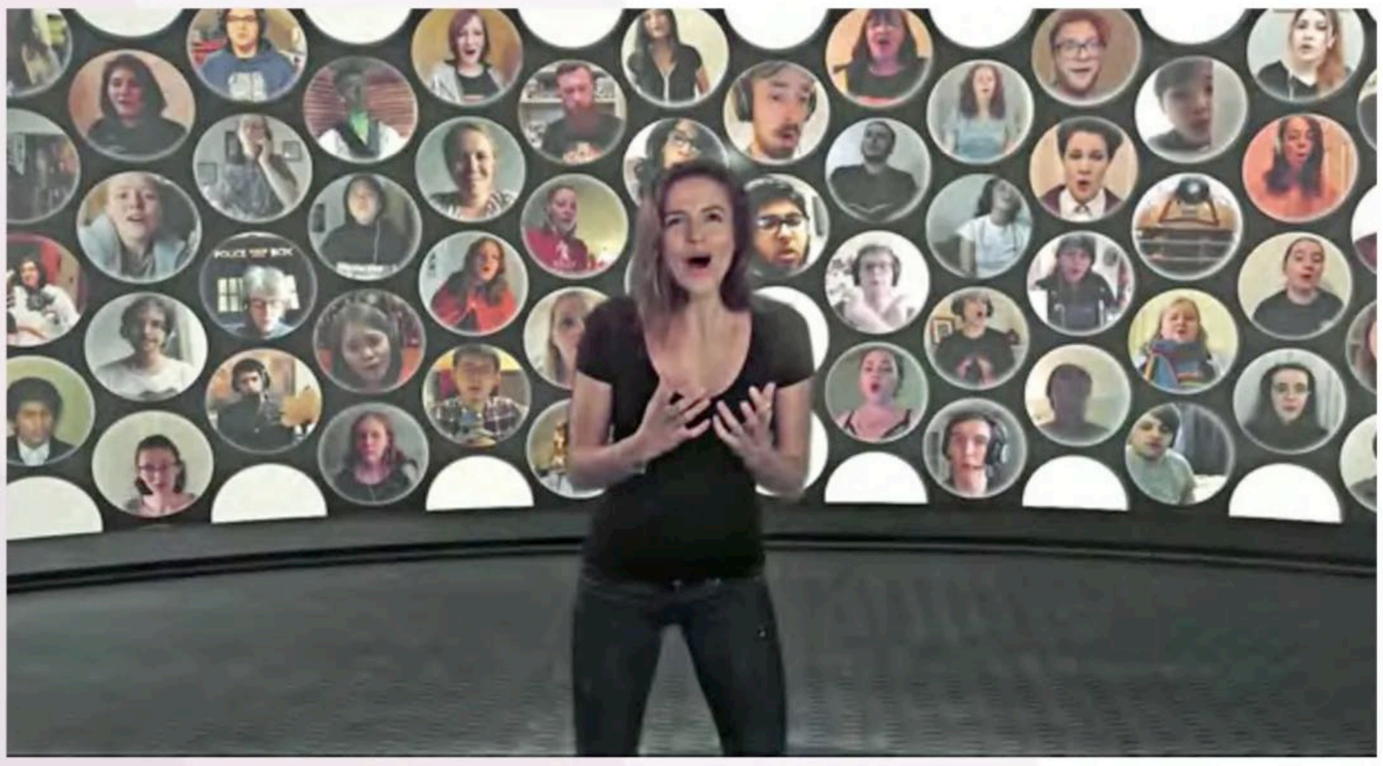
The last time **DWM** met Murray in person was in Cardiff, at the readthrough for the 60th Anniversary Specials starring David Tennant as the Fourteenth Doctor and Catherine Tate as Donna Noble. It was May 2022. "When I walked in," he remembers, "they were playing my music! *Donna's Theme* was on. Honestly, I was made up. I felt like, oh, they *do* want me back. I did shed a little tear. It just really got to me. And there was a wooden TARDIS with my name on. I was like, *having that!* I felt like Eddie Murphy in *Trading Places*: 'You don't have to steal it. This is *yours*.' And David was there, and Russell, and... just, it was, yeah. It felt like coming home.

"My one regret, when I had kids, was that they'd never get to see me working on *Doctor Who*. I thought, 'Well, that's a shame, because they would've enjoyed that.' Cut to five years later: me stealing a TARDIS off a table so I can come home and present it as a trophy."

It's now 11 months later. Which episode is he scoring right now, or can't he say? "I can say whatever I want, and you can choose what you put in. So I've done... Special One and Special Three. I haven't done a single note of Special Two. And I've been sent a bunch of other scripts." These are for Fifteenth Doctor Ncuti Gatwa's debut episodes, and Russell has been putting music and musical environments into these scripts in some really interesting, exhilarating ways (Russell: "knowing that Murray's music will take it to the next level").

DOCTOR WHO
FOLLOW MURRAY GOLD AND FARREN BLACKBURN ON TWITTER
#FestivalOfOfferings
THE RINGS OF AKHATEN
TUESDAY 26 MAY 8PM BST



GOLD STANDARD

Showrunner RUSSELL T DAVIES on the genius of Murray Gold.

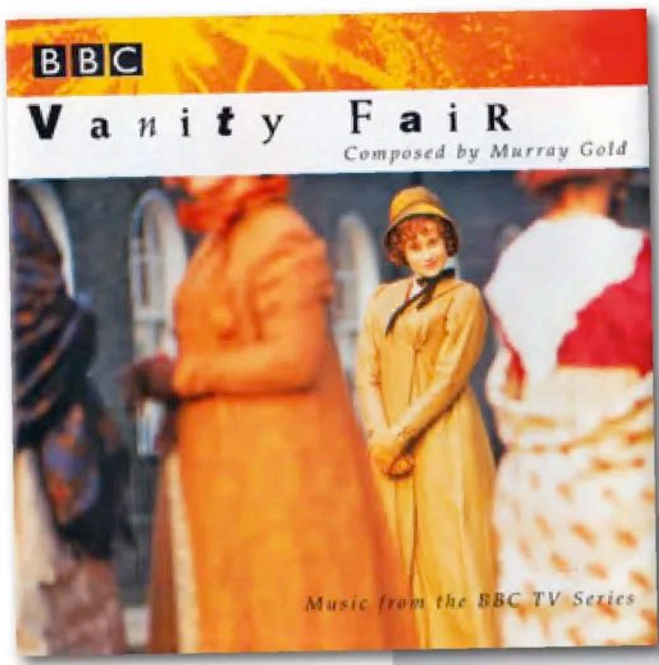
When Russell knew that he was returning to *Doctor Who*: “I think Murray was the second person I phoned!” he says. “First, Bad Wolf. Second, Murray. It was unthinkable that we’d ask anyone else to write the music. Murray just fits. It’s hard to explain. I quite like not explaining it, to be honest. He just gets my writing, kind of ineffably. He understands a script way beyond the page. He just understands the whole reason why the script exists.”

Was Russell confident that Murray would say yes? Actually, no. “*Doctor Who* is a very emotional thing for us all, and I was wary that he’d think it was wrong to return. Life has changed, he’s got a family now, maybe he’d moved on? And sometimes, people are just busy. Murray wasn’t able to score *Bob & Rose* [Russell’s 2001 ITV drama] all those years ago, because he had too much work on. Though it was then scored by Martin Phipps, who was amazing – *so* good. I once heard a cover version of *Bob & Rose* in a sauna! But you can never take anything for granted, and I was so delighted when Murray said yes. As was the orchestra – I went to one of their recordings and they were all so delighted to be back.”

When did Russell properly realise how *loved* Murray’s *Doctor Who* music is? “I think it was when *University Challenge* had a round asking the teams to identify the *Doctor Who* companion by their theme tune!” he remembers. “And I think they got half of them right. I thought, ‘Wow, that’s so esoteric, I can’t believe it’s on screen.’ They also had a photo of Harriet Jones in a round about fictional Prime Ministers. There’s a fan at work in that office.”

> **“RUSSELL HAS BEEN IN THE ‘NATIONAL TREASURE’ CATEGORY FOR A WHILE NOW. HE DOESN’T LIKE SITTING ON HIS LAURELS.”**

Murray explains: “People started saying, ‘We really need to speak to Murray.’ There was a director, Mark Tonderai [overseeing the 2023 Christmas Special]. I was like, ‘What can he possibly want?’ And then Ben [Chessell], who’s directing episode two... this was January 26th and he says, ‘I’m directing this episode and it seems to have a lot of music in it. Have you looked at it?’ Then another director. And another. Then it started to dawn on me: ‘There’s an awful lot of music in this series, isn’t there, Murray?’ I was speaking to myself now, not realising, of course, that my consciousness is just a fantasy. ‘And apparently Russell has entrusted all of it to *me*.’ And actually that’s quite an honour. I love that man.”



Russell and Murray’s creative partnership began 25 years ago. Familiar with Murray’s BAFTA-nominated music for the BBC’s adaptation of *Vanity Fair* (Murray has nabbed a further five BAFTA nominations since then, including two for *Doctor Who*), Russell called the then 29-year-old out of the blue to work on his 1999 Channel 4 drama *Queer as Folk*. More than a dozen Gold-scored Davies-penned TV shows followed – most recently *Queer as Folk*’s spiritual successor, 2021’s *It’s a Sin*, which explored the lives of a group of young friends in 1980s London against the backdrop of the AIDS epidemic. It might sound like a hard sell (Murray: “I said to Russell, ‘If you’re looking for a massive hit, don’t hold your breath for this one’”), but *It’s a Sin* was a monumental critical and ratings success, receiving widespread acclaim – and sparking important conversations about HIV.

Russell’s new *Doctor Who* scripts are as bold and progressive as anything he – or *Doctor Who*, for that matter – has attempted before, which Murray attributes, in part, to *It’s a Sin*. “Russell has been in the kind of ‘national treasure’ category for a while now,” he says, “and he just doesn’t like sitting on his laurels. With *It’s a Sin*, honestly, I think he was embraced by the younger generation – and, let’s face it, the younger generation hasn’t always loved everything that boomers stand for. Watching the love that Russell received off the back of that show, I think that made him feel like he wanted to give something back to them, and that’s found its way into new *Doctor Who*.”→

Above left inset: Alan Davies and Lesley Sharp as the title characters in *Bob & Rose* (2001).

Above right: Showrunner Russell T Davies.

Left inset: Murray’s soundtrack to *Vanity Fair* (BBC Music, 1998).

Below left: Charlie Hunnam (as Nathan Maloney), Aidan Gillen (Stuart Alan Jones) and Craig Kelly (Vince Tyler) in *Queer as Folk* (1999-2000).

Below right: Nathaniel Curtis (as Ash Mukherjee), Callum Scott Howells (Colin Morris-Jones), Omari Douglas (Roscoe Babatunde), Lydia West (Jill Baxter) and Olly Alexander (Ritchie Tozer) in *It’s a Sin* (2021).

Right inset: Prolific composer Dudley Simpson in 1973, and Delia Derbyshire – who arranged the first version of the *Doctor Who* theme tune – in the early 1960s.

Below left: Peter Capaldi as the Twelfth Doctor.

Below right: Murray composed the music for *Doctor Who* between 2005 and 2017.

→As ever, Murray's music will match the energy, warmth and audacity of Russell's writing. Russell's scripts seduce us, and Murray's scores do too. Resistance is futile! In 2005, as Murray alluded to above, some fans used to the lower-key electronica and otherworldly, experimental tones of 'classic' *Who* were suspicious of Murray's big, colourful, adrenaline-fused tunes. Suddenly *Doctor Who* was interspersing synth-pop with guitar rock and orchestral pomp, in what Murray once described – in these pages – as "whatever the opposite of minimalism is. Maximalism!" (To be fair, the Ninth Doctor had warned us: "It won't be quiet, it won't be safe, and it won't be calm.")

But Murray's rousing melodies and musical dexterity – and sheer gusto – soon won over the naysayers. Most of them anyway. Generation X-ers born in the heat of the show's 20th-century run, and old-school traditionalists who preferred radiophonics, became 24-carat Murray Gold converts. That's the thing about Murray's music: it's joyous, and irresistible.

"I use music to try and bring people up, lift people's spirits," he says. "When I write music, I'm nearly always trying to cheer myself up. In terms of elation, spirit-lifting, communicating with the infinite... music has this ability to speak directly to that thing inside us that's all sad and soft and vulnerable. This is why I love music."

A Generation X-er himself, Murray was born in Portsmouth on 28 February 1969 – the day before *The Seeds of Death* concluded on TV. Which probably makes him more of a Generation XX-er. (A little production code joke there to lighten the mood.) At that time, Dudley Simpson – who scored *Seeds* – was *Doctor Who*'s most prolific composer, a record he held for over 40 years, until Murray overtook him in 2011.

One of Murray's earliest memories is of watching *The Green Death* (music by Simpson), in 1973. "I vividly remember," says Murray, "someone down a mineshaft glowing green. It was disturbing. I was absolutely terrified." In 1975, Noah's Wirrn-infected, bubble-wrapped hand in *The Ark in Space* (also scored by Simpson) made five-year-old Murray feel physically sick; today it's one of his favourite stories. Another fave is the same year's Simpson-scored *Planet of Evil*.

Much of pre-teen Murray's TV viewing was soundtracked by Dudley Simpson. But he saves his most effusive praise for Delia Derbyshire, the sound pioneer who brought Ron Grainer's original *Doctor Who* theme to life. "She's a genius," he says; her version of the theme is "a piece of electronic art". In 2005, Murray's own, orchestral interpretation incorporated aspects of Derbyshire's 1963 original. What's he got planned for the *Doctor Who* theme this time around? "I think – ha ha! – probably you're expecting a version that spins on Russell's favourite iteration of the theme? I'm sure if you delve through Russell's interviews, you'll be able to find which one that is. Or which *ones*."

A while back – *quite* a while back – Russell hinted that he wanted "the 2006 theme tune but bigger, with more piano". I mention this to Murray, whose eyes widen as he reaches for a pencil. "Oh, I'm glad you told me," he says, pretending to make notes. Wait, he *is* making notes. "Must... rewrite... theme... That's it, yup," he laughs, "you've got it. Rumbled."

He's teasing us, isn't he?

TEN COMMANDMENT

Sound and fury: whatever happened to the Series 10 CD release?

It would be remiss of DWM not to ask Murray Gold about –

"Is it the missing CD?" he cuts in.

It's the as-yet-unreleased Series 10 soundtrack album, yes. Of the ten *Doctor Who* seasons he scored, it's the only one not to get a soundtrack album release. Why is he laughing? "Anything I say in answer to that question is not going to be adequate, is it?"

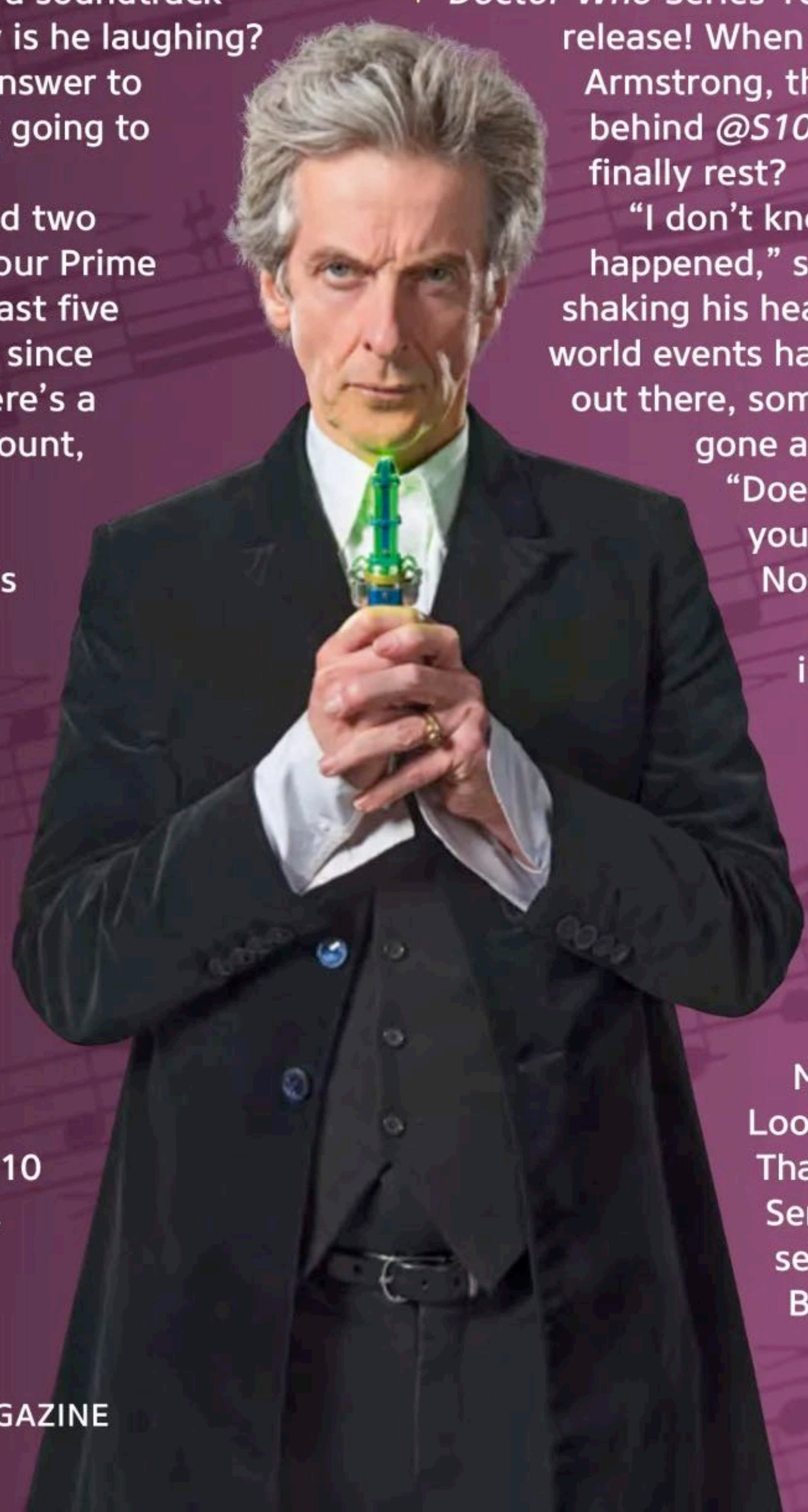
Murray, we've had two British monarchs, four Prime Ministers, and at least five *Spider-Man* movies since Series 10 aired. There's a fan-run Twitter account, *@S10albumwhen*, dedicated to documenting what's passed us all by while we wait for this album. In the last year alone, Brendan Fraser, Michelle Yeoh, Jamie Lee Curtis and Ke Huy Quan have become first-time Oscar winners before the *Doctor Who* Series 10 soundtrack release. Roger Federer has retired from professional tennis, *The Walking Dead* has ended, and *Running Up That Hill* by Kate Bush has become a UK Number One. Come on, Murray. Kate Winslet has done a Big Finish before the *Doctor Who* Series 10 soundtrack release! When can Audrey Armstrong, the woman behind *@S10albumwhen*, finally rest?

"I don't know what happened," says Murray, shaking his head. "Well, all those world events happened. But it is out there, somewhere." He's gone all existential again. "Does that answer your question?"

Not really.

How long after this interview do we think it'll be before Audrey's inevitable 'Murray Gold is returning to *Doctor Who* before the Series 10 soundtrack release' tweet?

"Two hours?" says Murray. "Maybe three. Look, it *will* come out. That's an exclusive. The Series 10 album *will* see the light of day. By hook or by crook."



Left: Ncuti Gatwa as the Fifteenth Doctor.

Above: David Tennant and Catherine Tate will return as the Fourteenth Doctor and Donna in three specials later this year.

Below left: The Wales Millennium Centre.

Below right: The BBC National Orchestra of Wales.

> **“NCUTI DAZZLES AND RADIATES TREMENDOUS WARMTH. HE’S GOT A GRAVITATIONAL PULL THAT’S POWERFUL.”**

“What I would say is, we might be talking about *more than one* main theme.”

Wait, shut up, what?!

“I don’t see why it can’t be a different one *every* week.”

He’s definitely teasing us.

When **DWM** interviewed Murray in 2005, he described Christopher Eccleston’s Ninth Doctor as “a high plains drifter. He was a scarred soul and he carried a lot of pain,” while David Tennant’s Tenth Doctor was “written like he’s got over it”. Since then, Murray has scored two more Doctors’ eras, with another two on the way, and he still has a knack for talking in pull-quotes. He describes Matt Smith’s Eleventh Doctor as “gangly, eccentric, and unexpectedly warm. You don’t imagine such warmth coming from the face that you see.” And Peter Capaldi’s Twelfth Doctor: “I want to call him the [Mount] Rushmore Doctor, but maybe Peter wouldn’t thank me for that. He’s like a Rock & Roll Hall of Famer. In a slightly Rushmorey kind of way.”

What can we expect from Tennant II, the Fourteenth Doctor? “He steps straight back into that character as if he never left it. With, I suppose, an added aura of *what the hell am I doing here?* As a character, I mean. Because this is the question mark that sort of threads the episodes together.”

Now that David and Catherine are reprising their, in Murray’s words, “magical double act”, can we expect some musical callbacks? “It’s inevitable that you’re going to get the odd reminiscence,” he says. “For example, there’s a little bit of *Donna’s Theme* as soon as we hear her [in Special One]. There’s a bit of *The Doctor’s Theme* in there, too. But they’re not old recordings. All the music that I’ve done – so far – is brand new, even when it’s evoking an older theme. Then I think, for Ncuti, it’s important that the music feels brand new...”

Yes, what about Ncuti’s Doctor? Can we get a pull-quote about him too, please? “From what I’ve seen of Ncuti, he’s dazzling,” says Murray, grinning. “He dazzles immediately. He also radiates this *tremendous* warmth. He’s got a gravitational pull that’s powerful.”

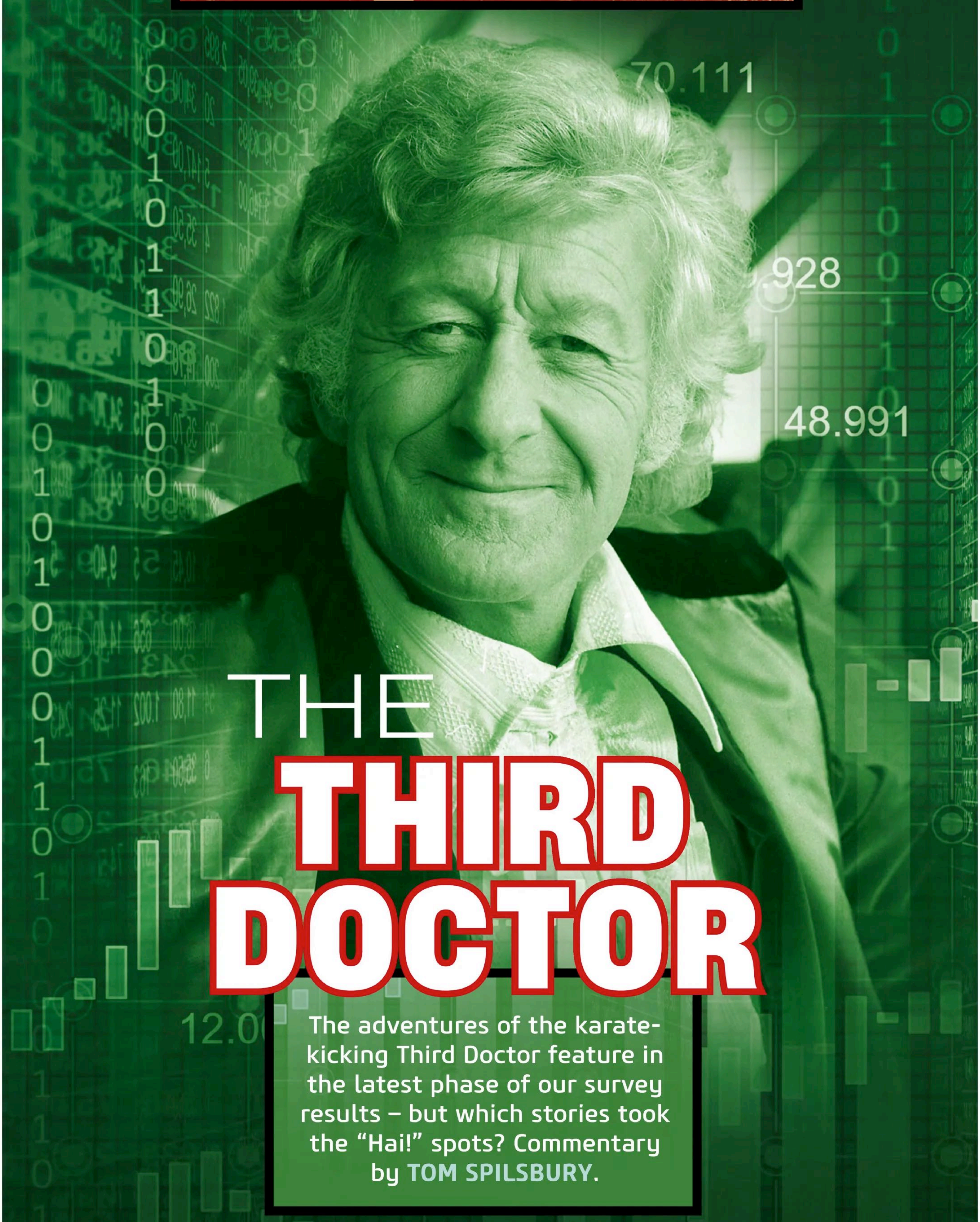
Here’s more good news. The BBC National Orchestra of Wales is back, too. They haven’t worked on *Doctor Who* for a while, as Segun Akinola – Murray’s successor on the show – developed his scores with a different orchestra.

The BBC National Orchestra of Wales is making its mark on the new episodes. “I’ve already done two days with them,” reveals Murray. “They’re fantastic.” They first recorded with him in 2005: around 25 minutes of music for *The Christmas Invasion*. For the next 12 years they were a mainstay of *Doctor Who*, infusing Murray’s vibrant scores with a rich, orchestral flair. “And they’d missed it,” says Murray. “They really want to do this show, and you can tell. They’re thrilled to be back.

“I was on the train to Cardiff for the first recording session [on 16 January] and I sort of thought, ‘Will it be the same? Will anyone remember? Will we be greeted warmly?’ When I arrived at the Millennium Centre, where the orchestra is based, this lad on security just looked at me and said, ‘Oh, it’s so good to have you back, Mr Gold.’ I said, ‘Are you kidding?’ He said, ‘We really missed you.’ I said, ‘Thank you *so* much. I don’t think anything that happens today can top that.’

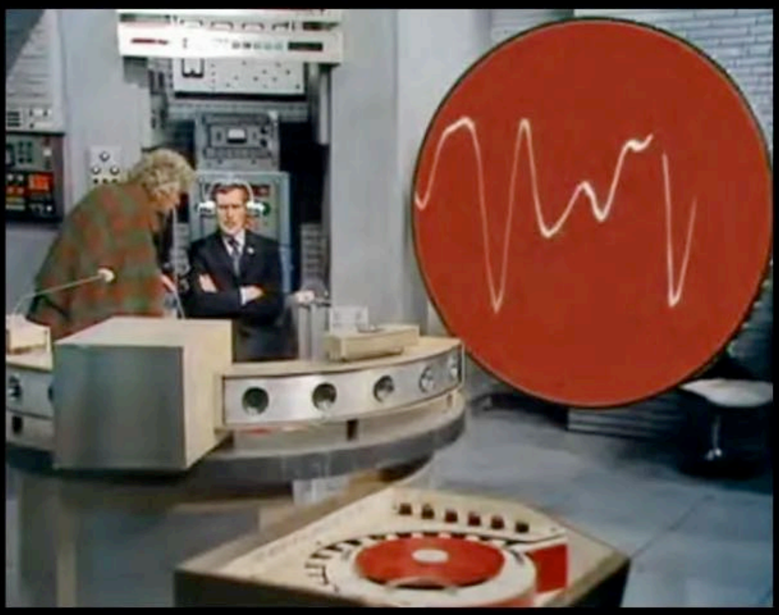
“Then I walked in, and the orchestra started clapping.” He chokes up again. “It was the loveliest thing. There was a tremendous feeling of warmth in the room. And it’s the same in every room, on this whole damn show. Everyone just seems to love it, and they give it their everything.” He pauses for a moment. Suspended, in the infinite void. “So yes, it is. It’s good to be back.” **DWM**

CREU GWIR FEL GWYDR O FFWRNEISI AWEN
IN THESE STONES HORIZONS SING



THE THIRD DOCTOR

The adventures of the karate-kicking Third Doctor feature in the latest phase of our survey results – but which stories took the "Hai!" spots? Commentary by **TOM SPILSBURY**.



	2023 position	2014 position	2009 position	1998 position	Story
=	1	1	1	1	*Inferno*
▲	2	3	4	7	*The Green Death*
▼	3	2	3	2	*Spearhead from Space*
=	4	4	2	4	*The Dæmons*
▲	5	6	9	5	*The Three Doctors*
▲	6	7	6	9	*The Time Warrior*
▲	7	10	10	10	*Carnival of Monsters*
▲	8	9	7	8	*The Sea Devils*
▼	9	8	8	6	*Terror of the Autons*
▼	10	5	5	3	*Doctor Who and the Silurians*
=	11	11	11	16	*Day of the Daleks*
▲	12	14	12	13	*The Curse of Peladon*
▲	13	18	20	20	*Invasion of the Dinosaurs*
▼	14	12	15	12	*The Mind of Evil*
=	15	15	14	15	*The Ambassadors of Death*
▼	16	13	13	14	*Planet of the Spiders*
=	17	17	16	11	*Frontier in Space*
▼	18	16	17	17	*Planet of the Daleks*
=	19	19	19	19	*The Claws of Axos*
=	20	20	18	18	*Death to the Daleks*
=	21	21	21	21	*Colony in Space*
=	22	22	23	23	*The Mutants*
=	23	23	22	22	*The Monster of Peladon*
=	24	24	24	24	*The Time Monster*

Opposite page: Jon Pertwee as the Doctor.

Above left: Section Leader Elizabeth Shaw (Caroline John), Petra Williams (Sheila Dunn) and Greg Sutton (Derek Newark) face the end of the world in *Inferno* (1970).

Above centre: The Doctor confronts Stevens (Jerome Willis) and the mad computer BOSS in *The Green Death* (1973).

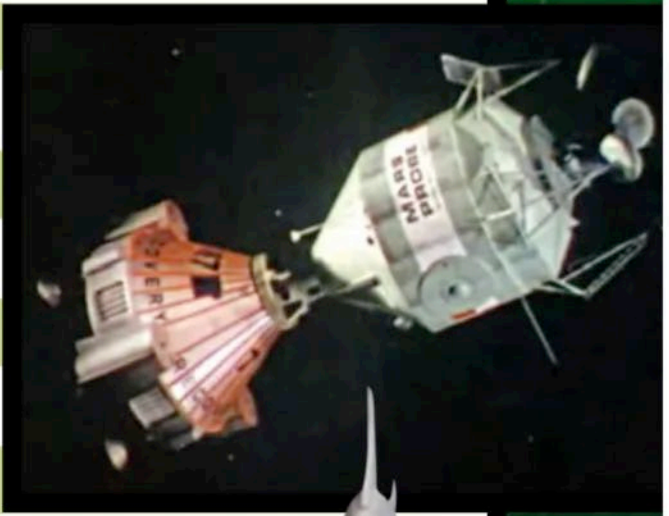
Above right: An Auton attacks in *Spearhead from Space* (1970).

Below inset: Space capsules link together in *The Ambassadors of Death* (1970).

Bottom left: A mutated Solonian in *The Mutants* (1972).

Bottom centre: Alpha Centauri (Stuart Fell) and Sarah Jane Smith (Elisabeth Sladen) in *The Monster of Peladon* (1974).

Bottom right: Kronos (Marc Boyle) in *The Time Monster* (1972).



Far left: Travelling showpeople Shirna (Cheryl Hall) and Vorg (Leslie Dwyer) in *Carnival of Monsters* (1973).

Left: A Tyrannosaurus rex on the streets of London in *Invasion of the Dinosaurs* (1974).

Below inset: The alien priest (Roy Heymann) in *Colony in Space* (1971).

Bottom left: One of the original masters of Earth in *Doctor Who and the Silurians* (1970).

Bottom right: The Doctor meets one of the Silurians' aquatic cousins in *The Sea Devils* (1972).

We've been asking you to score every single *Doctor Who* TV story (all 300 of them!) with a mark out of ten, so that we can rank your favourites from every era of the show's 60-year history. **Doctor Who Magazine** has conducted such a poll three times before – in 1998, 2009 and 2014 – so we're comparing those results against the latest verdict, to see how fans' tastes have changed over the years.

This issue, it's the turn of the Third and Fourth Doctors, and as you can see from the chart on the previous page, one Jon Pertwee story remains a constant favourite: *Inferno*. The 1970 seven-parter has been crowned your top Third Doctor tale in all of our series-wide surveys and shows no signs of losing its popularity.

The bottom of the chart also sees very little movement, with the six lowest positions being taken by exactly the same stories that filled those places last time, and in the same order. However, there are some interesting changes elsewhere.

The Green Death (1973) continues its slow march to the top spot, having come a mere seventh in our original 1998 survey. It's since moved up to fourth, then third, and now second. The infamous 'one with the maggots' came within a whisker of knocking *Inferno* off its perch. Maybe in time for the 70th anniversary?

The top three is completed by the Third Doctor's debut adventure, *Spearhead from Space* (1970), and the trio will now move forward into the second stage of voting, alongside the top three stories of every other Doctor.

Elsewhere in the chart, the two biggest surprise movers are *Carnival of Monsters* (1973), which leaps up to seventh place after years of coming tenth, and *Invasion of the Dinosaurs* (1974), which languished in 20th place in both 1998 and 2009, moved up to 18th in 2014, but now soars all the way up to 13th. In the case of the former story, perhaps its release on Blu-ray has helped its standing. But it's harder to explain the jump for *Invasion of the Dinosaurs*, which comes from the as-yet-unreleased Season 11. Maybe we've simply learned to look past the dodgy dinosaur effects and appreciate it for the cracking story it is?

> The six lowest positions are taken by exactly the same stories that filled those places last time.

It's no shock to see that *The Curse of Peladon* (1972) is much more popular than its sequel, *The Monster of Peladon* (1974). However, there's a slight surprise with another pair of linked stories. For years, *Doctor Who* fandom has tended to think of *The Sea Devils* (1972) as the well-liked but 'lesser' sequel to *Doctor Who and the Silurians* (1970). Well, that attitude seems to have changed, as – for the first time in any of our surveys – the sequel now outperforms the original. In fact, the fall of the original Silurian adventure seems quite stark. It was the third most popular Pertwee serial in 1998, and fifth in both 2009 and 2014, but this time it slips all the way down to tenth place.

It's tricky to offer an explanation, other than the fact that *The Sea Devils* has just been released on Blu-ray, while *Doctor Who and the Silurians* is still waiting its turn... **DWM**

THE **TOP THREE**

EDDIE ROBSON evaluates the three Third Doctor stories that go through to the final poll… and shows some love to the story that came bottom.

Above left: Autons go on a killing spree in *Spearhead from Space*.
Above centre: Giant maggots in *The Green Death*.
Above right: Bromley (Ian Fairbairn) in *Inferno*.
Below: The Doctor and Jo (Katy Manning) in *The Time Monster*.

The Third Doctor's debut story, *Spearhead from Space*, is one of the series' great perennials, with a high tally of terrestrial repeats and home-video reissues helping to fix it in the popular imagination. It's also one of the most visually striking serials, thanks partly to having been shot entirely on film but also because writer Robert Holmes' basic concept – plastic replicas of people coming to life – is so simple yet powerful. It was a strong, confident start to a new era and may just have saved *Doctor Who* from cancellation in 1970.

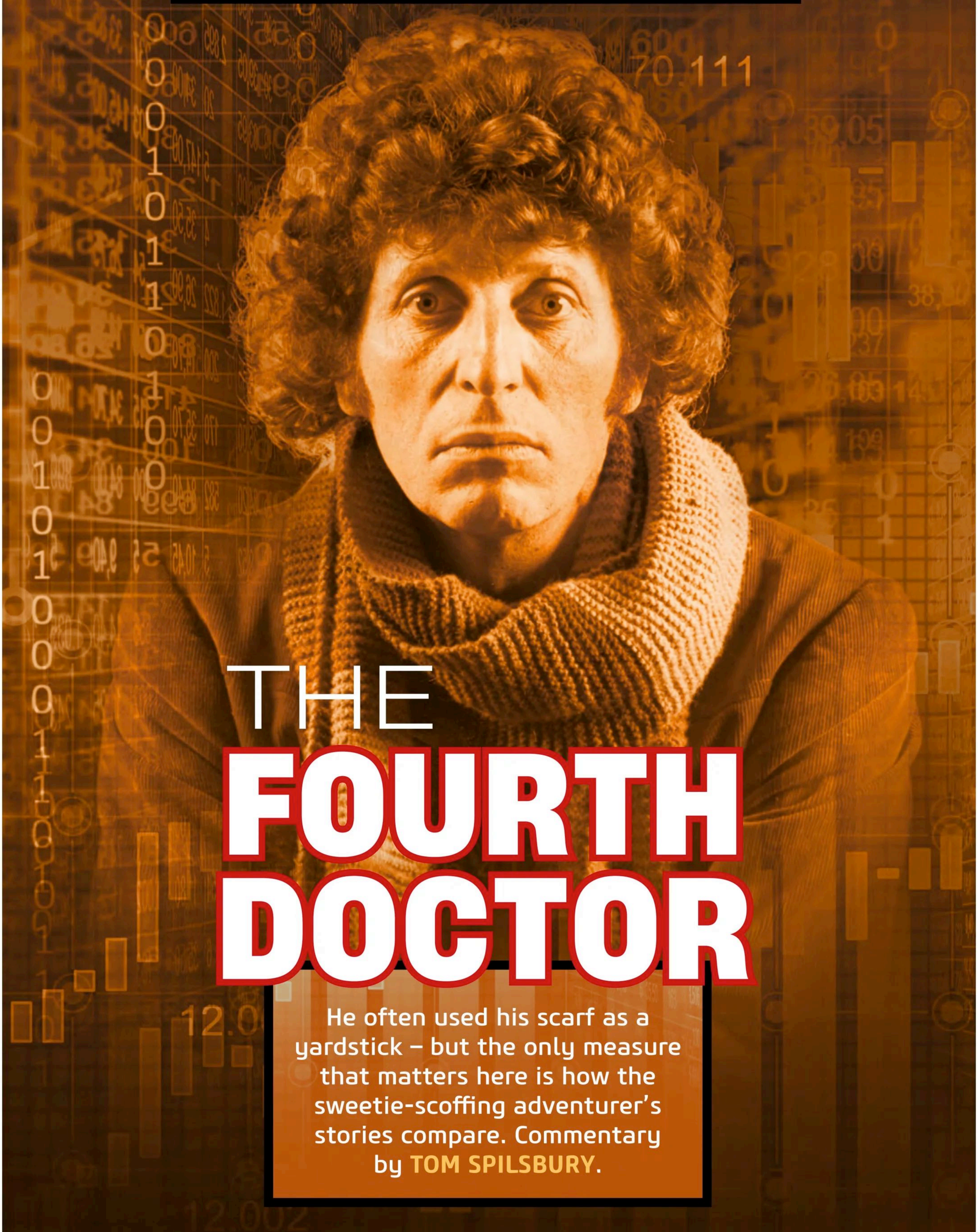
The Green Death has always been popular. It's also aged well, its theme of ecological destruction by capitalism having become even more pertinent in the 50 years since it aired. It uses its six-episode length very effectively, building up the romance between Jo Grant and Clifford Jones alongside the more conventional monsters-and-masterminds action. This gives its celebrated ending an emotional punch that was rare in *Doctor Who* at this time, but which the show has regularly aimed to deliver since the 2005 revival. All of which makes it an ideal story to show someone who's never seen any 20th-century *Who*.

Like *Spearhead from Space*, your favourite Third Doctor story is another from his first year, a run that stands out not just for its remarkable hit rate, but also because it isn't quite like any other season of *Doctor Who*. And *Inferno* isn't quite like any other story. The programme has done parallel-universe stories only sparingly, but here the idea was smartly used to help fill a nearly three-hour running time. (That used to seem *really* long, back when most genre TV dispensed a story in 50 to 60 minutes. In our era of serialised storytelling, three hours seems quite brisk.)

Writer Don Houghton didn't throw the parallel universe into the mix until the start of Episode 3, and anyone coming to it now can only imagine what a curveball it must have been for viewers in 1970. But as well as forcing the Doctor to cope with an alternative Britain that's gone in an alarming political direction, the story does what *Doctor Who* usually can't – it destroys the Earth. With some remarkable sound design and Jon Pertwee's best performance, this is as intense as *Doctor Who* gets.

Last But Not Least…

The season finales written by Robert Sloman and Barry Letts are a mixed bag. *The Green Death* sails into the top three and *The Dæmons* (1971) came close to joining it, whereas *The Time Monster* (1972) is bottom of the heap. It's certainly a story that falls down in several respects, but it's a wild, weird ride. It opens with the Doctor experiencing a terrible premonition of the Master taking over ancient Atlantis, and doesn't really let up from there. *The Sea Devils* gave us the rival Time Lords duelling with swords, but this one has them duelling with *time*. And then, after a detour into the Minotaur myth, the serial arrives at its glorious pinnacle – Jo telling the Doctor the TARDIS has landed in the afterlife, and showing him round with a cheerful: "Groovy, isn't it?" **DWM**



THE FOURTH DOCTOR

He often used his scarf as a yardstick – but the only measure that matters here is how the sweetie-scoffing adventurer's stories compare. Commentary by **TOM SPILSBURY**.

	2023 position	2014 position	2009 position	1998 position	Story
▲	1	2	4	5	*City of Death*
▼	2	1	1	1	*Genesis of the Daleks*
▲	3	4	3	3	*Pyramids of Mars*
▲	4	5	5	4	*The Robots of Death*
▼	5	3	2	2	*The Talons of Weng-Chiang*
▲	6	7	6	7	*The Seeds of Doom*
▼	7	6	7	11	*Terror of the Zygons*
▲	8	10	9	10	*Horror of Fang Rock*
=	9	9	10	9	*The Ark in Space*
▼	10	8	8	6	*The Deadly Assassin*
=	11	11	11	13	*The Brain of Morbius*
=	12	12	12	8	*Logopolis*
=	13	13	13	17	*The Stones of Blood*
▲	14	15	14	12	*The Keeper of Traken*
▲	15	20	19	16	*State of Decay*
▲	16	22	16	14	*Warriors' Gate*
▲	17	21	26	23	*The Pirate Planet*
▼	18	16	20	25	*The Androids of Tara*
▼	19	17	21	20	*The Hand of Fear*
▼	20	18	24	29	*The Ribos Operation*
▲	21	25	27	26	*The Face of Evil*
▲	22	24	15	19	*Image of the Fendahl*
=	23	23	25	27	*Robot*
▼	24	14	17	22	*Planet of Evil*
▲	25	27	22	18	*Full Circle*
▼	26	19	18	15	*The Masque of Mandragora*
▼	27	26	23	21	*The Sontaran Experiment*
=	28	28	29	28	*The Android Invasion*
▲	29	31	31	30	*The Sun Makers*
▼	30	29	28	32	*Destiny of the Daleks*
▼	31	30	30	33	*Revenge of the Cybermen*
=	32	32	32	24	*The Leisure Hive*
▲	33	34	35	37	*Nightmare of Eden*
▲	34	35	34	35	*The Invisible Enemy*
▲	35	37	38	36	*The Creature from the Pit*
▼	36	33	33	31	*The Invasion of Time*
▼	37	36	36	34	*The Armageddon Factor*
=	38	38	37	39	*The Power of Kroll*
▲	39	40	39	38	*Meglos*
▼	40	39	40	40	*The Horns of Nimon*
=	41	41	41	41	*Underworld*

AMAZING
H'SEN CHANG
MASTER OF MAGIC
MESMERISM

Opposite page: Tom Baker as the Doctor.

Above left: Robot mummies guard an alien rocket in *Pyramids of Mars* (1975).

Above centre: Davros (Michael Wisher) interrogates the Doctor in *Genesis of the Daleks* (1975).

Above right: The Doctor and Romana (Lalla Ward) admire the *Mona Lisa* in *City of Death* (1979).

Above inset: The Doctor takes Leela (Louise Jameson) to Victorian London in *The Talons of Weng-Chiang* (1977).

Below: Herrick (Alan Lake) cradles the aged Tala (Imogen Bickford-Smith) in *Underworld* (1978).

Far left: Reuben (Colin Douglas) and the Doctor in *Horror of Fang Rock* (1977).

Left: The Doctor and Romana are surrounded in *State of Decay* (1980).

Below inset: Professor Sorenson (Frederick Jaeger) becomes 'antiman' in *Planet of Evil* (1975).

Bottom left: A killer Voc in *The Robots of Death* (1977).

Bottom right: A Mandrel in *Nightmare of Eden* (1979).

Given the sheer size of it, the Fourth Doctor's chart offers the most opportunities for change. There are 41 televised Tom Baker adventures, and, excitingly, we have something that few people predicted – a new number one!

For years, *Genesis of the Daleks* (1975) has been unassailable at the top. In fact, in 1998, it was not only voted the top Fourth Doctor story, but the number one *Doctor Who* story full-stop. However, there's a new chart-topper... and because it has no call to be here, the art lies in the fact that it *is* here (as a pretentious Parisian art gallery visitor might tell you).

Much like *The Green Death* in Jon Pertwee's list, the Doctor's French vacation in the *City of Death* (1979) has always been highly regarded, but successive surveys have seen it climb ever higher. In 1998, it was only the fifth most popular story from Tom Baker's seven years, but it nudged up to fourth in 2009. Last time round, in 2014, it was nipping at the heels of *Genesis* in second place, and it finally takes the crown in 2023. It was extremely close, mind you, only overtaking the Dalek story in the final few days of polling.

Those two stories move forward into the final round of voting, along with third-placed *Pyramids of Mars* (1975). That's particularly tough on *The Robots of Death* (1977), which missed out by the tiniest of margins, but its average of nearly 9 out of 10 would almost certainly have been enough for it to progress in most other Doctors' categories. The competition here is fierce.

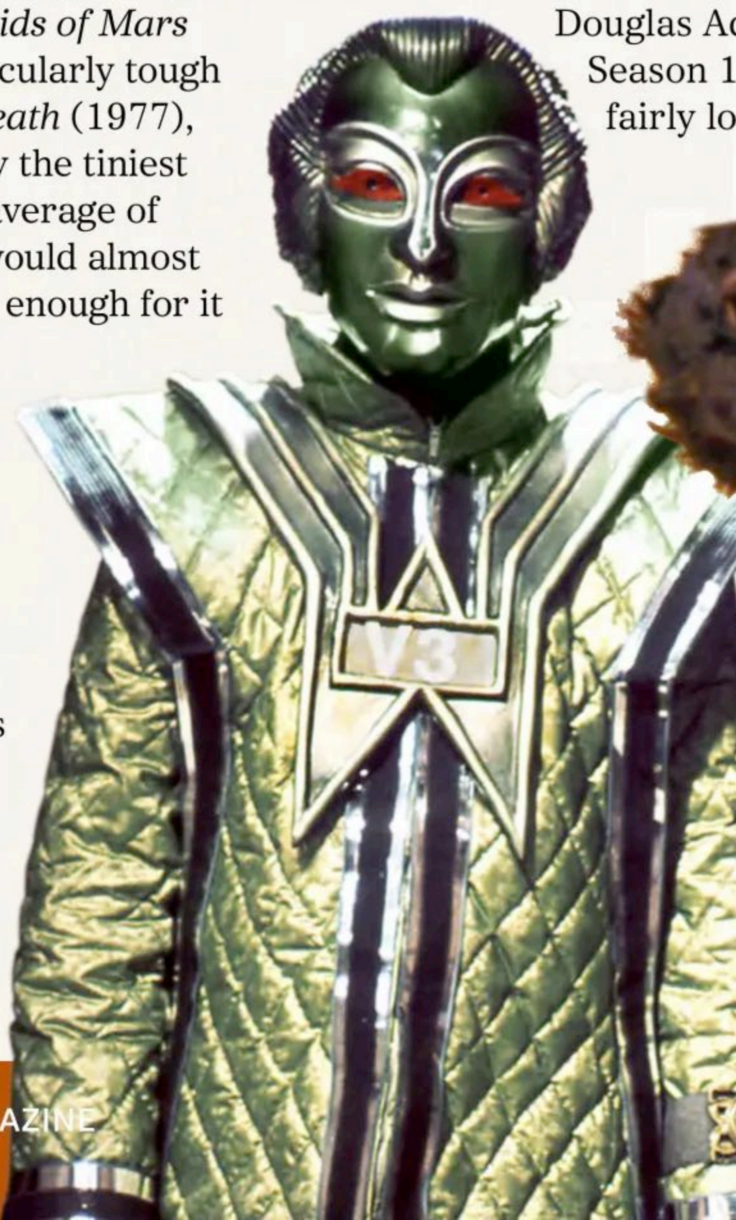
In fifth place we find *The Talons of Weng-Chiang* (1977), which slides out of the top three this time round. Though still well regarded, its average score is its lowest to date.

As we scan down the rest of the chart, it's clear that there's been no upswing of popularity for the bottom four stories, with *Underworld* (1978) way adrift at the foot of the table. However, a few movers elsewhere stand out. Although Douglas Adams' *The Pirate Planet* (1978) has never been as beloved as his pseudonymous co-write *City of Death*, it does move up to 17th place – notably higher than its 2014 position (21st) and its 2009 ranking (26th).

Other stories reaching a new peak include 1977's *Horror of Fang Rock* (eighth), 1980's *State of Decay* (15th), 1977's *The Face of Evil* (21st), 1977's *The Sun Makers* (29th), 1979's *Nightmare of Eden* (33rd) and 1979's *The Creature from the Pit* (35th). While the last two adventures, both from the Douglas Adams-as-script-editor Season 17, are still ranked fairly low overall, these placings provide yet more evidence that the humorous tone of that era is slightly more appreciated now than it used to be. Perhaps the recent Blu-ray release helped?

Although *Planet of Evil* made great strides in previous polls, it now tumbles all the way back to 24th.

Of course, you can't have climbers without fallers. Although *Planet of Evil* (1975) made great strides in previous polls (it had previously improved from 22nd to 17th to 14th), it now tumbles all the way back to 24th. Meanwhile, three stories that keep moving down are 1976's *The Deadly Assassin* (which was 6th in 1998, 8th in both 2009 and 2014, and now slips to 10th), 1976's *The Masque of Mandragora* (losing a little spark, from 15th to 18th to 19th to 26th) and 1975's *The Sontaran Experiment* (gradually deflating, from 21st to 23rd to 26th to 27th). All these fallers are from the Fourth Doctor's first three series, produced by Philip Hinchcliffe, often regarded as the high benchmark for the show as a whole. Is fan opinion slowly beginning to shift? **DWM**



THE **TOP THREE**

EDDIE ROBSON surveys a triptych of masterpieces – but only one has seven *Mona Lisa*s.

Two of your top three Fourth Doctor stories prove *Doctor Who*'s ability to spin gold out of straw, being hastily assembled script-editor rewrites ultimately credited to pseudonyms.

In *Pyramids of Mars*, Robert Holmes reworked 'curse of the mummy's tomb'-type stories into a *Doctor Who* framework. In the process, he and director Paddy Russell constructed the epitome of the heightened, macabre atmosphere of the early Fourth Doctor era. It's no surprise how highly rated this story is; a vote for *Pyramids* feels like a vote for a whole style of *Doctor Who*.

Genesis of the Daleks is a pivotal serial that's only become more so in retrospect, as it can be viewed as the first shot fired in the Time War, a crucial part of the series' mythology since 2005. The Daleks' creator Terry Nation took the opportunity to solidify and expand their back-story, and the result is a tale that's burned into the collective mind of *Doctor Who* fandom – even if you haven't seen it. Yes, there's a bit of capture-escape padding in the middle, but its strongest moments are utterly indelible, and director David Maloney gave it the same grimness he'd brought to the early episodes of *The War Games* (1969).

Our top three all deal directly with the implications of time travel, which is surprisingly rare for *Doctor Who*. *Pyramids* has the Doctor offering to drop off Sarah in a ravaged 1980 landscape, *Genesis* has him pondering the morality of genocide when it may avert future suffering… and the winner, *City of Death*, gives us a villain splintered through time, using this to facilitate art crimes.

Evidently, Douglas Adams was a man who needed the pressure of a deadline – yet, miraculously, the script he turned out, with some assistance from producer Graham Williams, hangs together quite brilliantly. Whereas many other stories in this era suffered production shortcomings, this one boasts a lovely aesthetic that wasn't just due to location filming in Paris. For much of the story the Doctor and Romana are separated, and Romana's collaboration with a slightly dim human assistant (in the form of private detective Duggan) gives a glimpse of a gender-flipped version of the series. It's witty, clever, romantic and audacious – and being such an unlikely success makes it all the sweeter.

Above left: A mummy in *Pyramids of Mars*.

Above centre: Davros in *Genesis of the Daleks*.

Above right: Tom Baker on location in Paris for *City of Death*.

Left inset: Scaroth of the Jagaroth (Julian Glover) in *City of Death*.

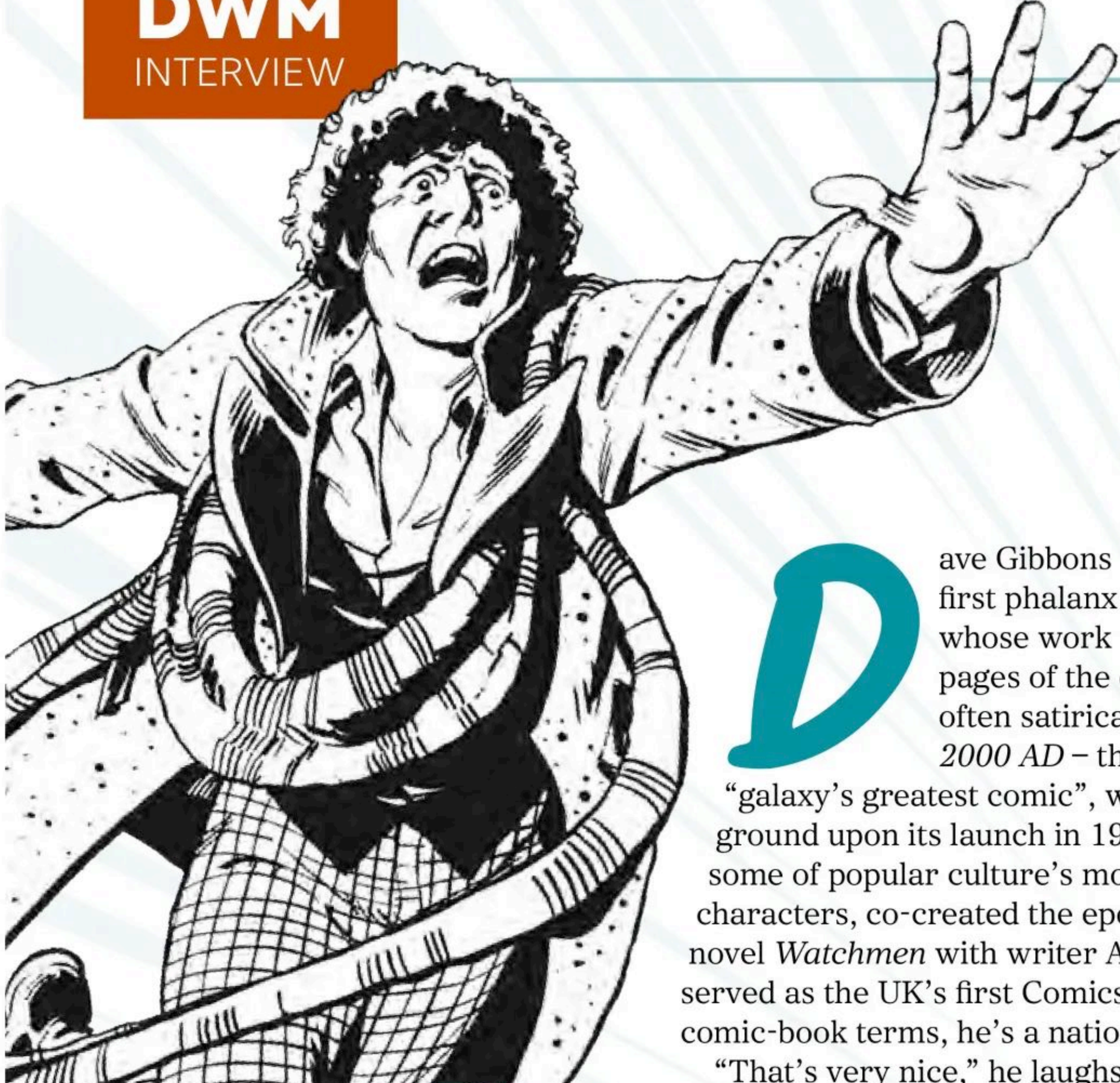
Below: Aboard the R1C in *Underworld*.

Last But Not Least…

Among its roster of iconic characters and locations, the new *Doctor Who* mobile game *Lost in Time* includes, surprisingly, Tala and the Minyan ship from *Underworld* – a serial notorious for its attempts to do virtual sets a couple of decades before the technology existed to do it well. But like all Bob Baker and Dave Martin's scripts, some interesting ideas remain at the heart of it, having been put there in response to Williams' enthusiasm for exploring the Time Lords and script editor Anthony Read's keen interest in mythology: "Perhaps those myths are not just old stories of the past, you see, but prophecies of the future." **DWM**

SCARF ACE

For *Doctor Who Weekly* comic strip artist **DAVE GIBBONS**, the Fourth Doctor's flowing scarf was like Superman's cape – or so he tells **MARK WRIGHT**.



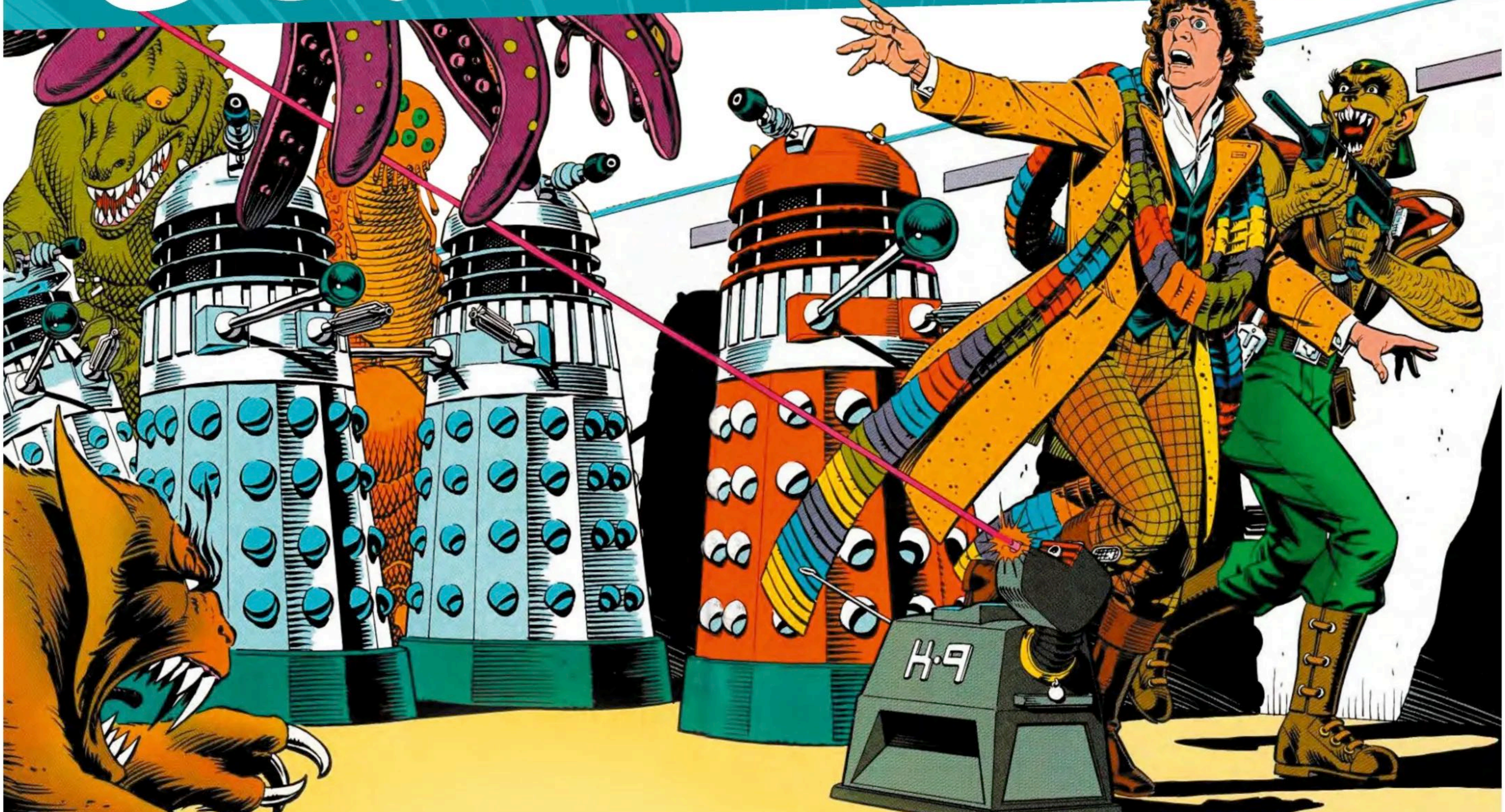
Dave Gibbons was among the first phalanx of 'art droids' whose work appeared in the pages of the often violent, often satirical British title *2000 AD* – the so-called "galaxy's greatest comic", which broke new ground upon its launch in 1977. He's drawn some of popular culture's most recognisable characters, co-created the epochal graphic novel *Watchmen* with writer Alan Moore, and served as the UK's first Comics Laureate. In comic-book terms, he's a national treasure.

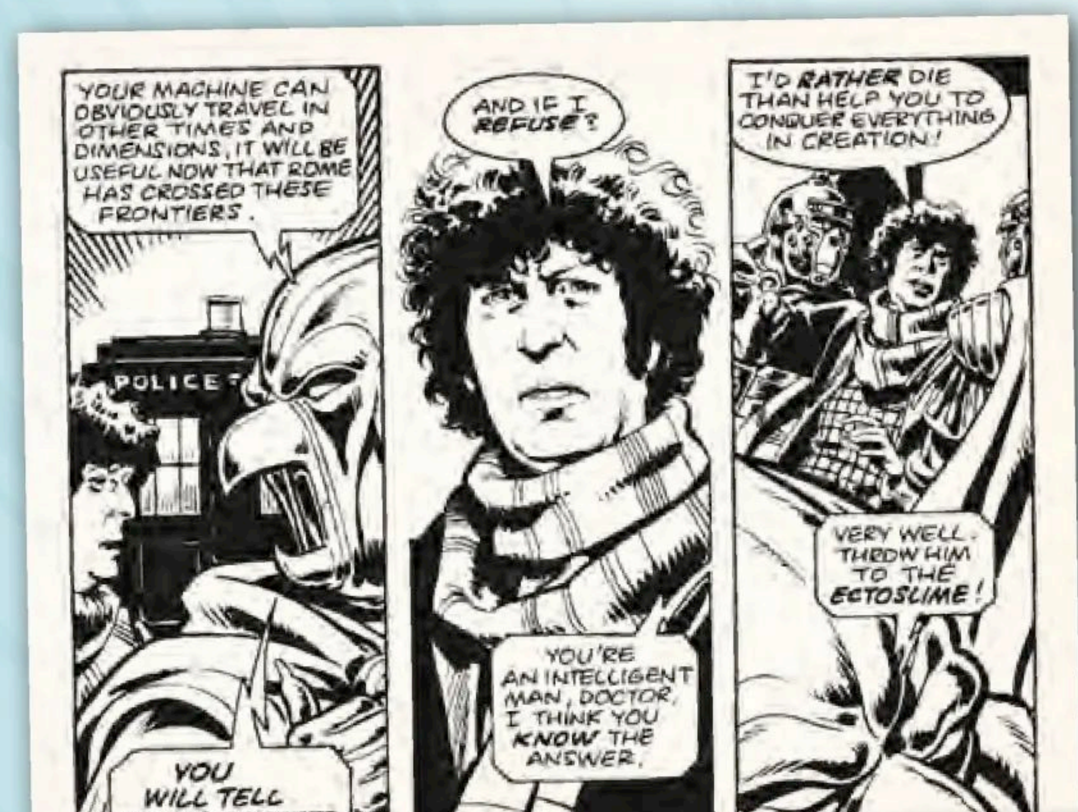
"That's very nice," he laughs. "You can say that as many times as you like until I believe it!"

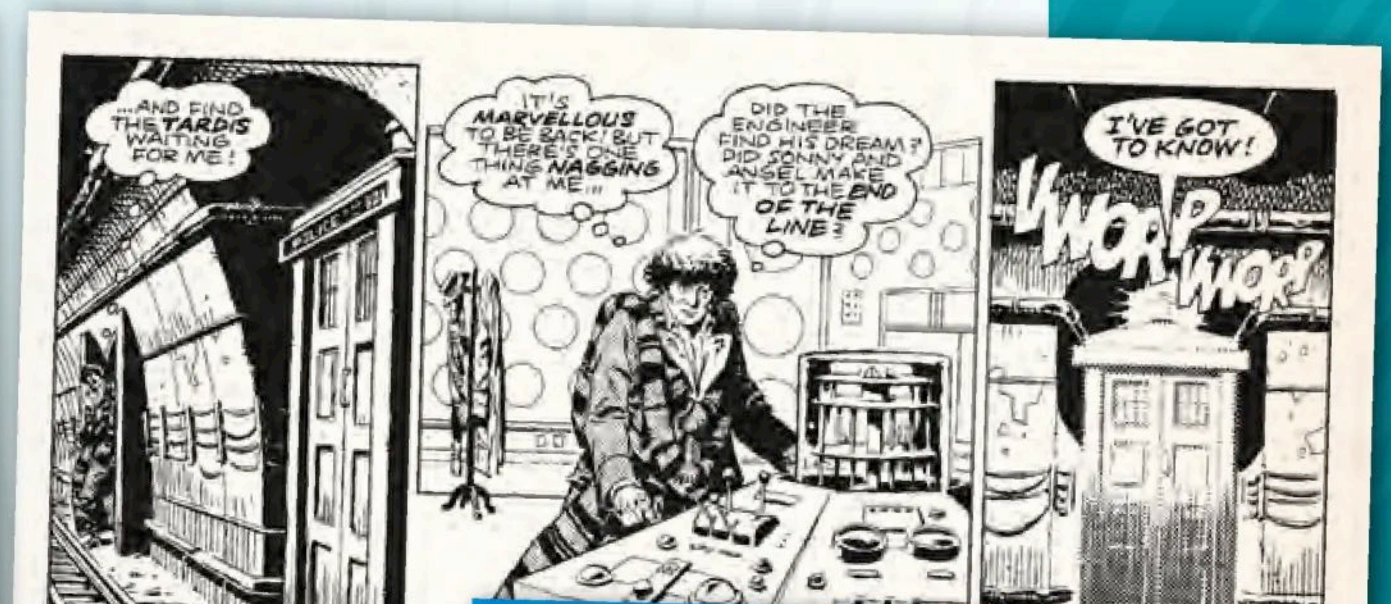
On top of all this, he holds a special place in the hearts of *Doctor Who* fans of a certain age. From the first weekly issue of this very magazine, in October 1979, he drew the comic adventures of the Fourth and Fifth Doctors. More than 40 years later, those 65 issues remain a beloved and influential part of *Doctor Who*'s expanded universe: they introduced Sharon, *Doctor Who*'s first companion of colour in any medium, and a notorious star beast known as Beep the Meep. **Doctor Who Magazine** will be talking to Dave about the Meep's screen debut for *Doctor Who*'s 60th anniversary. But that's a story for another time…

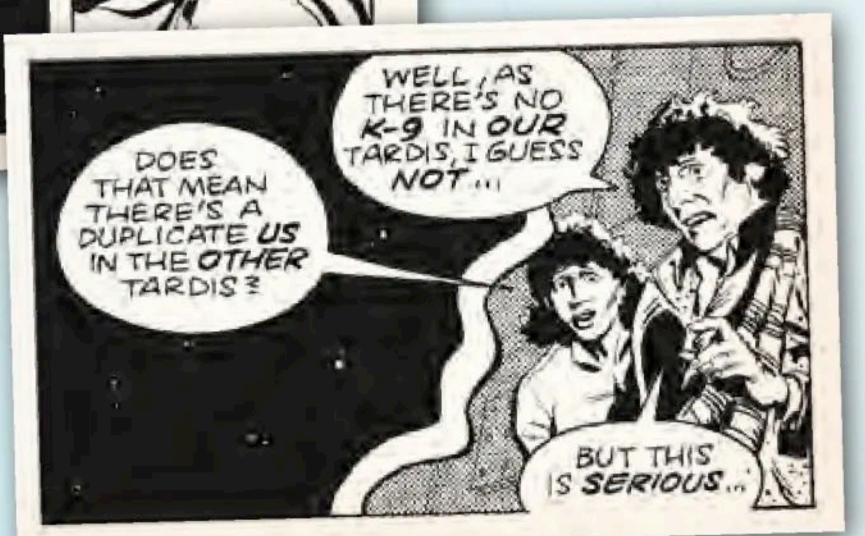
"The Doctor is an unmistakable worldwide icon," says Dave today, "so to be associated with the character has been a great thing."

Recently, Dave has been unearthing memories for a new book, *Confabulation: An Anecdotal Autobiography*, which covers his entire career. The question is: why now? "I've been in this business for 50 years," he reflects. "I'm still a fan, I still get excited about comics. For the biography, it's like ancestry, trying to pin your place in history. I've worked on so many well-known characters, and with wonderful collaborators. I thought people might find it interesting and amusing, what it's been like in the comic-book trenches and the weird things that happen.




YOUR MACHINE CAN OBVIOUSLY TRAVEL IN OTHER TIMES AND DIMENSIONS, IT WILL BE USEFUL NOW THAT ROME HAS CROSSED THESE FRONTIERS.
POLICE
AND IF I REFUSE?
YOU'RE AN INTELLIGENT MAN, DOCTOR. I THINK YOU KNOW THE ANSWER.
YOU WILL TELL ME ITS SECRETS, DOCTOR!
I'D RATHER DIE THAN HELP YOU TO CONQUER EVERYTHING IN CREATION!
VERY WELL. THROW HIM TO THE ECTOSLIME!


...AND FIND THE TARDIS WAITING FOR ME!
IT'S MARVELLOUS TO BE BACK! BUT THERE'S ONE THING NAGGING AT ME...
DID THE ENGINEER FIND HIS DREAM? DID SONNY AND ANGEL MAKE IT TO THE END OF THE LINE?
I'VE GOT TO KNOW!
VWORP VWORP


WELL, AS THERE'S NO K-9 IN OUR TARDIS, I GUESS NOT...
DOES THAT MEAN THERE'S A DUPLICATE US IN THE OTHER TARDIS?
BUT THIS IS SERIOUS...

THRILLING ADVENTURES IN TIME AND SPACE!
DOCTOR WHO WEEKLY
THIS WEEK
THE DOCTOR VISITS THE ALIEN ZOO!
DISCOVER "THE HOLE TRUTH" ...SEE WHAT LIES THROUGH THE DIMENSIONAL PORTAL...
UNIT HOTLINE
U.N.I.T
EARTH'S FRONTIERS MUST BE GUARDED... NOW!
HEEEEEE
THE INSANE HATRED OF THE SHRIEKING GLAROSUS!
DELIGHTFUL!

"Although I've sold most of my original artwork," he continues, "I've kept a lot of notes and compositions. I had plenty of stuff to illustrate an autobiography, stuff that hadn't been seen before. It isn't just pages of *Watchmen*!"

Having been a voracious reader from an early age, with influences ranging from HG Wells and Isaac Asimov to Superman on TV and Dan Dare in the pages of the *Eagle*, Dave found his way into British comics in the early 1970s. "My entry was through DC Thomson comics, which was a wonderful training ground. By the time *2000 AD* came along, I knew what I was doing. I could produce work consistently and on time."

For *2000 AD*, Dave drew the all-Black 'aeroball' team, the Harlem Heroes, and reimagined his beloved Dan Dare as an explorer of strange lost worlds, wearing a flying jacket. At which point another comics legend entered the story...

"Dez Skinn worked for Fleetway, the predecessor of IPC Magazines," Dave recalls fondly. "He published a fanzine called *Fantasy Advertiser*. I did a lot of free art for him, but he would get me the odd lettering job. Dez went to work for Marvel UK, where he was like a British Stan Lee. He'd always had the idea of magazines that were part-magazine, part-comic, and he proposed a *Doctor Who* comic."

Doctor Who Weekly's founding editor offered Dave the chance to ink the pencil art of the Doctor's weekly comic adventures. The artist had other ideas. "To ink some pages in a week isn't a full-time job, but if I could do pencils *and* inks, it was the same amount of work I was doing at *2000 AD*. Dez said, 'OK.'"

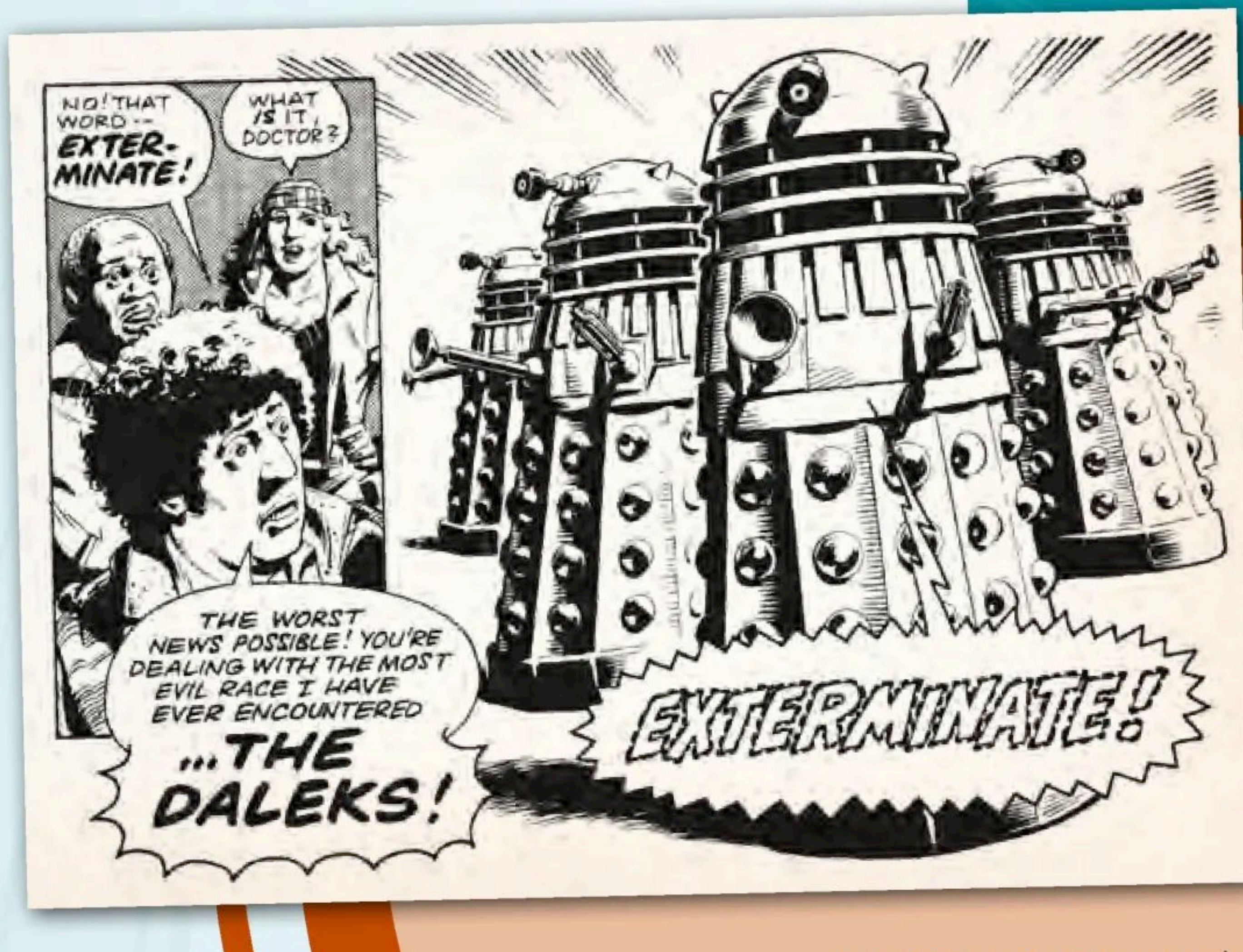
Dave was instrumental in bringing *2000 AD* writers Pat Mills and John Wagner to the project. The writing partnership had previously submitted several story ideas to the *Doctor Who* production office, none of which had progressed. "It meant they hadn't wasted all that time; they could now make some money on those stories. I was getting to work with top writers, and they got to spread their wings and sell material that hadn't sold on TV." The team divvied up scripting the eight-part stories between them, as Dave recalls: "Pat wrote the first story [*Doctor Who and the Iron Legion*] and the third story [*Doctor Who and the Star Beast*], and John wrote the second [*City of the Damned*] and the fourth [*Doctor Who and the Dogs of Doom*]."

Central to the success of these early strip adventures was Dave's depiction of Tom Baker's Fourth Doctor. "He was a gift to draw because he's very animated. He's got this unmistakable crop of curly dark hair, prominent nose and that wonderful toothy grin. The Doctor's scarf was like putting capes on superheroes. It implies motion without having to draw speed lines. The minute you put curly hair and the scarf in, you could almost draw anything you liked."

During the course of Dave's residency on *Doctor Who Weekly*, the artist also brought another *Doctor Who* icon to life, when an old enemy was revealed as the secret power controlling the Werelox, aka the 'Dogs of Doom'. "Daleks are one of those things that, once you've mastered them, you never forget. You know the exact number of balls, exactly where the grille went. Deep inside me that Dalek lives, and if called upon I could draw it for you now."

Steve Moore took over scripting with *Doctor Who and the Time Witch*, which began in issue 35. Then, following Tom Baker's departure from *Doctor Who* in 1981, Dave faced the challenge of depicting the incoming Peter Davison in the title – by now *Doctor Who Monthly*. →

"DALEKS ARE ONE OF THOSE THINGS THAT, ONCE YOU'VE MASTERED THEM, YOU NEVER FORGET."


NO! THAT WORD -- EXTERMINATE!
WHAT IS IT, DOCTOR?
THE WORST NEWS POSSIBLE! YOU'RE DEALING WITH THE MOST EVIL RACE I HAVE EVER ENCOUNTERED ...THE DALEKS!
EXTERMINATE!

Opposite page above: The Fourth Doctor in a detail from part one of *Doctor Who and the Time Witch*, as drawn by Dave Gibbons for *Doctor Who Weekly* issue 35 (1980).

Opposite page inset: "The Doctor is an unmistakable worldwide icon," says Dave today.

Opposite page below: The wraparound cover of Marvel Comics' *Doctor Who* issue 4 (1985).

Top left: Panels from *Doctor Who and the Iron Legion* part two, from *Doctor Who Weekly* issue 2 (1979).

Top right: Panels from *End of the Line* Part II, from *Doctor Who – A Marvel Monthly* issue 55 (1981).

Above left: A panel from part one of *Doctor Who and the Time Witch*.

Above right: The cover of *Doctor Who Weekly* issue 32 (1980) featured Dave's art from the comic-strip story within, *Doctor Who and the Dogs of Doom*.

Below: A dramatic reveal in part four of *Doctor Who and the Dogs of Doom*, from *Doctor Who Weekly* issue 30 (1980).

Above left: Comic-strip reference photos of Peter Davison were taken on the set of *Time-Flight* (1982).

Right: A panel featuring the Fifth Doctor from Part Two of *The Tides of Time*, from *Doctor Who Monthly* issue 62 (1982).

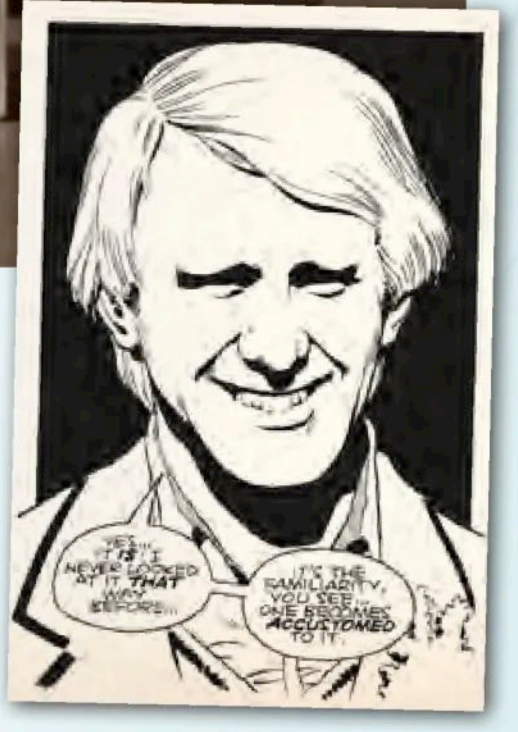
Above right: *Doctor Who* issues 3, 4 and 8, published by Marvel Comics in 1984-85.

Below inset: The graphic novel of the acclaimed comic-book series *Watchmen* (1986-87).

Right inset: Dave's new book, *Confabulation: An Anecdotal Autobiography*, is published by Dark Horse.

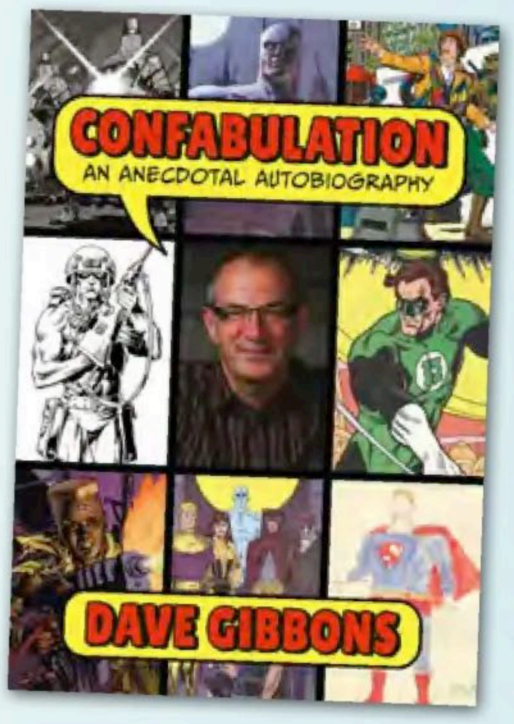
Bottom left: Dave with Tom Baker and the Panini comic collection *Doctor Who: The Iron Legion*, first published in 2004.

Bottom right: The Twelfth Doctor in *The Stockbridge Showdown*, from **Doctor Who Magazine** issue 500.


YES... IT *IS*! I NEVER LOOKED AT IT *THAT* WAY BEFORE...
IT'S THE FAMILIARITY, YOU SEE... ONE BECOMES *ACCUSTOMED* TO IT.

→ The Fifth Doctor's comic debut came in the epic *The Tides of Time*, written by Steve Parkhouse. "I had no references of Peter other than two smudgy pictures from the papers," Dave laughs. "His agent felt we were depicting his client in an unfavourable light. The then-editor, Alan McKenzie, set up a photo shoot and, with Peter's indulgence, we got loads of really good reference shots. That transformed it and I started to enjoy drawing him."

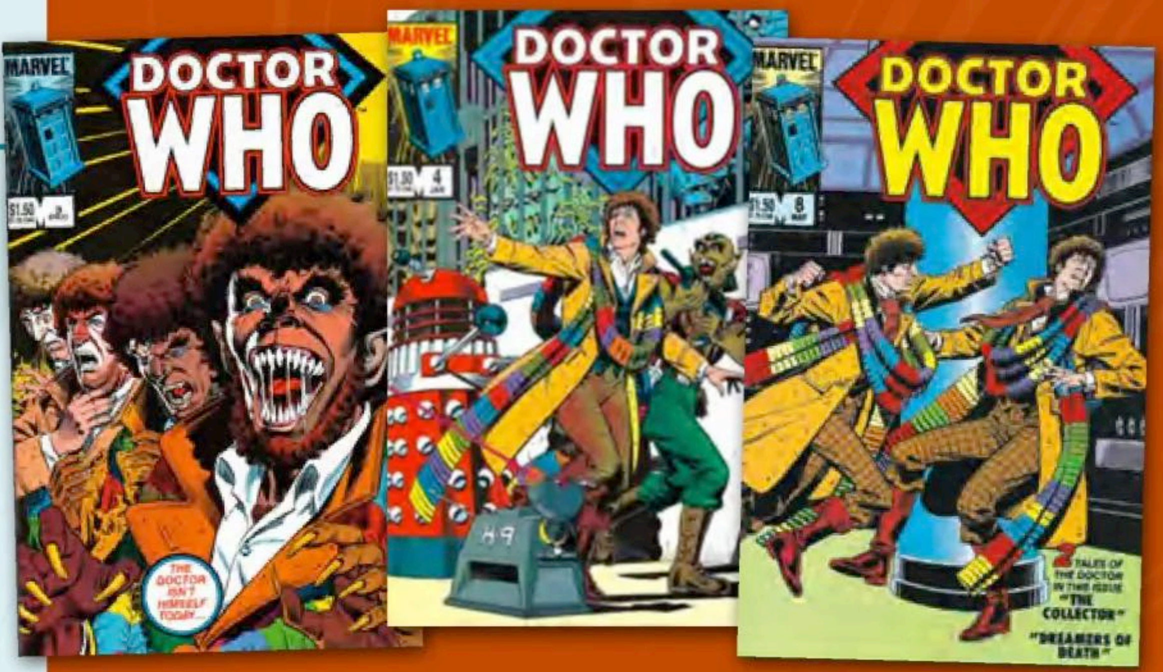
A hallmark of Dave's career has been knowing when it's time to move on. His *Doctor Who* swansong was *Stars Fell on Stockbridge* (**DWM** 68-69), published some three years after his debut. The story, again written by Parkhouse, introduced UFO-spotting **DWM** mainstay Maxwell Edison, and ended with a unique flourish from the artist. "I signed the last page of *Stockbridge* because it was my exit. I worked with some really good writers. Steve Moore was always a joy and is much missed, and Steve Parkhouse wrote those sprawling time and space stories. I withdrew with mutual regret. They were sorry to see me go, but I had to move on in my career."



Following his work on *Doctor Who Weekly* and *Monthly*, he returned to *2000 AD*, where he co-created the 'Genetic Infantryman' *Rogue Trooper*. His work was noticed by DC Comics, and in 1983 Dave became an early British export to the American comics industry. The future would bring Green Lantern, Batman and Superman, and, in 1986, *Watchmen*. The collected edition of the latter became one of the most acclaimed (and bestselling) graphic novels of all time, spawning a movie and an HBO TV series.

With *Doctor Who*, however, the end is rarely the end, as Dave has discovered. "I've revisited the Doctor from time to time. I had an invitation from Scott Gray [former **DWM** comic writer-editor] and drew three pages of Peter Capaldi for the 500th issue of the magazine. It took me back in time and made me feel just how I used to. I'm told I got the Capaldi run just right!"

Dave puts his success down to a simple formula. "I've always tried to do what interests me, rather than what's likely to make the most money. Things that are done with true enthusiasm and true love tend to realise their value. That's taken me from *2000 AD* to *Doctor Who* to DC Comics, *Watchmen*, and back to creator-owned stuff. The thing that has kept me going all these years is that I tend to work on things I love. People love the Doctor, and when it's done by people who really love it, that's the recipe for longevity, success and good times." **DWM**

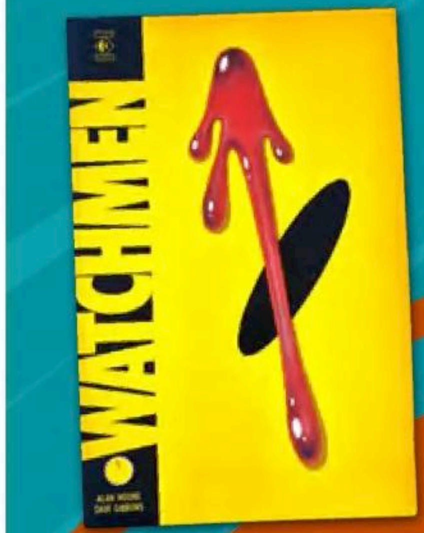


AMERICAN DREAM

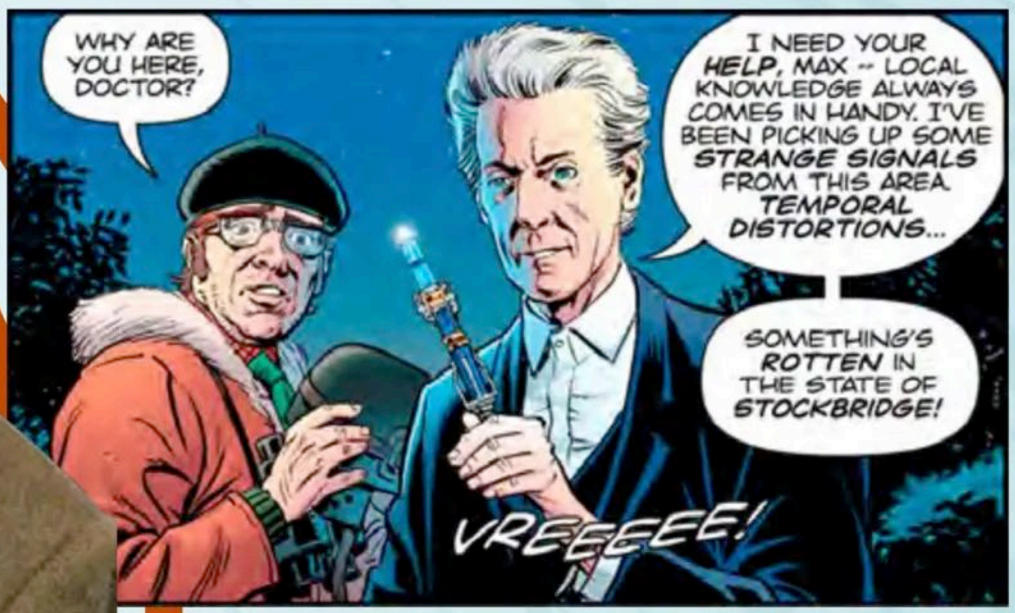
In the early 1980s, Dave Gibbons was tapped to work in North America by DC Comics, which was the start of a major exodus of British comics talent. The next few years saw him contribute to *Green Lantern*, *The Flash*, *Batman* and... *Doctor Who*?

"Dez Skinn always had it in mind that we could export the *Doctor Who* comic stories to the States and get Marvel US to publish them," explains Dave. "Although they were created for weekly episodes, the idea was they could be spliced together into continuous narratives. And eventually that happened, first in the slightly offbeat *Marvel Premiere*, then in a standalone *Doctor Who* title. I later got to do the covers, so it all worked out very well.

"I really enjoyed doing the covers because they gave me carte blanche. It gave me a chance to revisit things that I'd drawn several years before and come up with definitive images for them. We've got a spread of those covers in the autobiography and it's fascinating to see the range of images."



DAVE GIBBONS
DOCTOR WHO


WHY ARE YOU HERE, DOCTOR?
I NEED YOUR *HELP*, MAX -- LOCAL KNOWLEDGE ALWAYS COMES IN HANDY. I'VE BEEN PICKING UP SOME *STRANGE SIGNALS* FROM THIS AREA. *TEMPORAL DISTORTIONS...*
SOMETHING'S *ROTTEN* IN THE STATE OF *STOCKBRIDGE!*
VREEEEEE!

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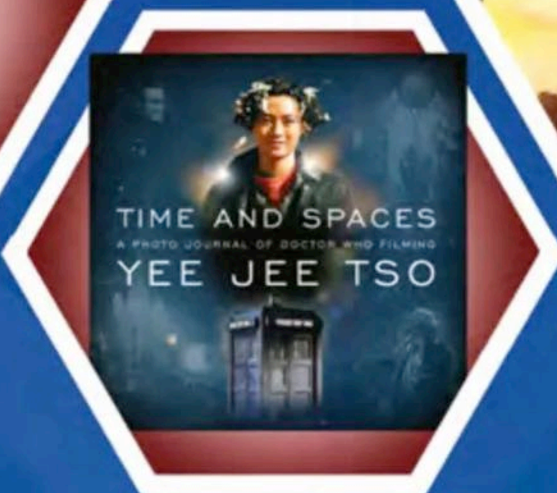

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'DR SERVICE.
"TEMPLE OF EVIL".
IAN a (in Jaguar helmet,

Secret SERVICE

JACQUI STONEBRIDGE was in charge of *Doctor Who*'s press and publicity at the time of its launch. But she didn't want to give everything away, she tells **ROBERT BROWN**...

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"DR. WHO" - 'THE SEA OF DEATH'

Dr Who

In 'THE SEA OF DEATH' the "DR. WHO"
on Saturday, 11th April, the four t
new adventure Dr. Who's strange ve
travelled on once more far beyond th
planet called Marinus. On this
world which

with the

Jacqui Stonebridge vividly recalls the lead-up to the transmission of *Doctor Who*'s first episode in November 1963. "The big thing, at the very beginning, was revealing that the TARDIS was a telephone box," she points out. "That was a huge secret. There was an embargo on it, under life or death. Nobody was allowed to say anything, because it was a big shock, wasn't it, at the time?"

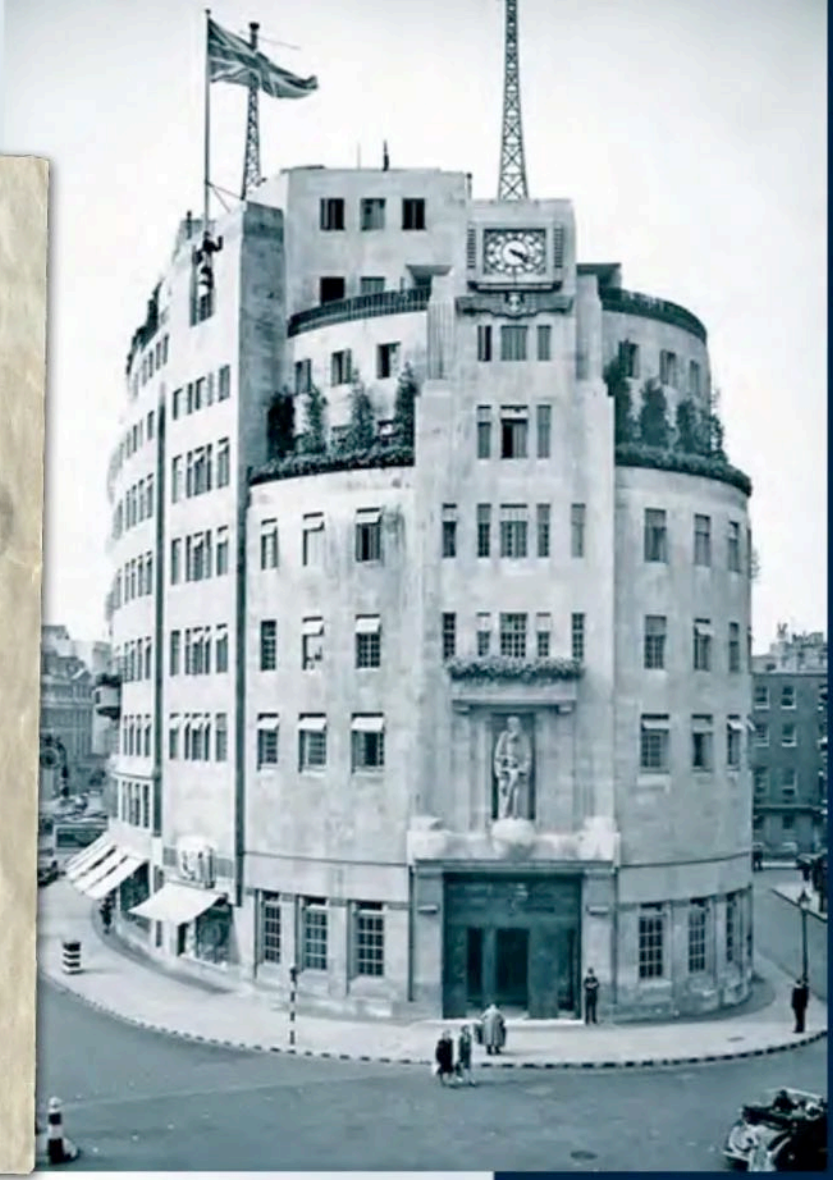
Though Jacqui's name is probably unfamiliar to even the most seasoned *Doctor Who* fans, she has a special place in the programme's history. As part of the BBC's Publicity Department, she had sole responsibility for creating and distributing *Doctor Who*'s press materials during its first five years on air.

Talking to **Doctor Who Magazine** from her home on the coast of Cornwall, near St Ives, Jacqui still has happy memories of her time on the programme. "I was 22 on the 15th of November 1963," she says, "and the following week we launched the programme. That's how I remember it all so clearly! The Daleks came along the following year and they seemed to capture the public's imagination. It meant that the programme quickly attracted a lot of attention."

Jacqui joined the BBC in 1958 at the age of 16, and her first assignment was in the post room. Over the years she progressed to the photography department, and by 1963 she was working in publicity. She readily recalls her former colleagues, together with the reason why she was given sole responsibility for publicising the BBC's new Saturday teatime science-fiction series.

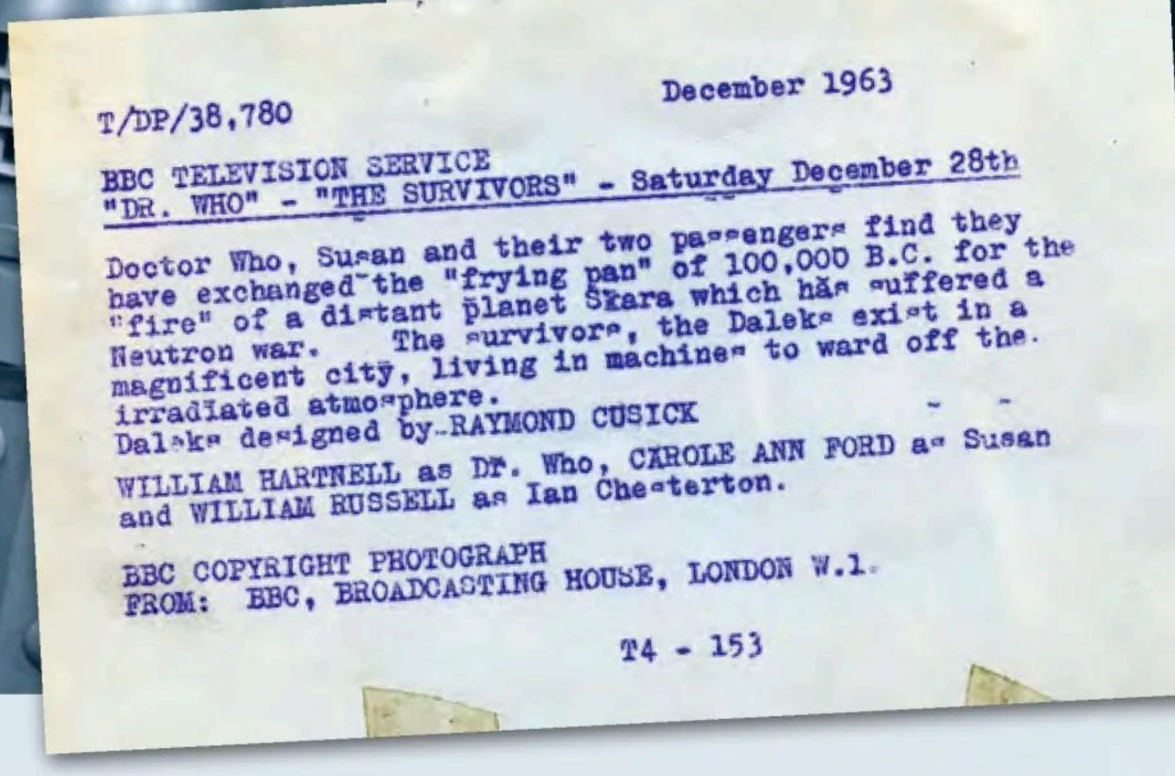
"Ken Adcock was our departmental head, and Penny Fraser was my immediate boss. When I joined the department I was only 22, working with two other ladies, Pam Ritz and Audrey Coleman, who were in their early 50s and more like mother figures to me. We were in the front office, and at the rear of us was photography. Maggie Young was in charge of printing all the pictures that came through. Every week, Penny used to come in and assign us certain programmes. Being the new girl, I didn't get much choice in the matter. Pam and Audrey had been there quite a few years, and so they had the pick of the bunch, and I got whatever was left over. They wanted to be working on the serious dramas and other highbrow programmes, rather than science fiction. So, because of this, I ended up with *Doctor Who*.

"The first thing I had to do," she continues, "was get hold of [original *Doctor Who* producer] Verity Lambert or her PA, and arrange a time when the photographer could go down to the studios and take pictures. And it was usually during the last run-through, when they had their costumes on. It was no good going when they were just sitting around on their chairs; it had to be a dress rehearsal. The photographers would take a great many photos, which were then developed in our department's darkroom."



WILLIAM RUSSELL in 'DR WHO'
BBC tv

Jacqui worked closely with a team of three photographers, among them Douglas Playle, who was present at the very first *Doctor Who* photoshoot in September 1963, alongside Don Smith of the *Radio Times*. Great care was taken in selecting the best images. "The procedure was to use a magnifier, to make sure people's eyes were open for example, and pick out good shots. Then Maggie used to get them developed."→



T/DP/38,780 December 1963

BBC TELEVISION SERVICE
"DR. WHO" - "THE SURVIVORS" - Saturday December 28th

Doctor Who, Susan and their two passengers find they have exchanged the "frying pan" of 100,000 B.C. for the "fire" of a distant planet Skara which has suffered a Neutron war. The survivors, the Daleks exist in a magnificent city, living in machines to ward off the irradiated atmosphere.
Daleks designed by RAYMOND CUSICK

WILLIAM HARTNELL as Dr. Who, CAROLE ANN FORD as Susan and WILLIAM RUSSELL as Ian Chesterton.

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FROM: BBC, BROADCASTING HOUSE, LONDON W.1.

T4 - 153

Opposite page: Some of the many publicity prints prepared by Jacqui Stonebridge for *Doctor Who* in the 1960s, with programme information on their reverse sides.

Opposite page above left: Carole Ann Ford as Susan in a 1963 publicity shot for the very first episode of *Doctor Who*.

Opposite page above right: Ian (William Russell), the Doctor (William Hartnell), Barbara (Jacqueline Hill) and Susan in *The Sea of Death*, the first episode of *The Keys of Marinus* (1964).

Opposite page below left: The Doctor and the Toymaker (Michael Gough) in *The Celestial Toymaker* (1966).

Opposite page below right: The time travellers escape back to the TARDIS in *The Firemaker*, the final episode of *100,000 BC* (aka *An Unearthly Child*, 1963).

Top left: A portrait of Jacqui taken in Eastbourne in the mid-1960s. She developed the picture in the publicity department darkroom herself.

Top right: BBC Broadcasting House.

Above left: A promotional postcard of William Russell.

Left: The Daleks are seen fully on screen for the first time in *The Survivors*, the second episode of *The Mutants* (aka *The Daleks*, 1963-64). The caption on the back of the image was written by Jacqui.

Right: Press photos from some of the other productions that Jacqui helped publicise – *Steptoe and Son*, *That Was the Week That Was* and *Cathy Come Home*.

Below left: Jon Pertwee in the 1950s.

Below centre inset: Jacqui's father, Flight Lieutenant Richard Williams.

Below right: The Cybermen make their debut in *The Tenth Planet* (1966).

WILFRID BRAMBELL and HARRY H. CORBETT as "STEPTOE & SON"
BBC COPYRIGHT

THE WEEK THAT WAS
DAVID FROST
WILLIAM RUSHTON
ROY KINNEAR
MILLICENT MARTIN
KENNETH COPE
LANCE PERCIVAL
DAVID KERNAN

BBC COPYRIGHT

→ Jacqui's main job was to make the best use of these photos. "I was constantly ringing the production office to clarify exactly what would be happening in the next *Doctor Who* story, so that we could convey just enough to arouse viewer interest. I would write a blurb on the back, a clear description of what the picture contained. Often, we focused on the new monster, or the new challenge for the Doctor. There were usually just two or three lines on the back of the photo, and they were printed off with the date and the photographer's initials on it. And then I would arrange for them to be sent out to the regional and national press. It was quite an involved process from start to finish. You were part of a little production line."

One big taboo was the release of spoilers; the policy on *Doctor Who* was to keep the big stories under wraps. "There were always some people that let the cat out of the bag. But the telephone box was the biggest secret. And of course, a few years later, when William Hartnell left and Patrick Troughton took over, that was a really big story that we didn't want to get out. Every few weeks there was another secret, like the Daleks, and then the Cybermen. They were all huge revelations. But a couple of times a storyline slipped out, and it was all over the papers!"

Jacqui has her own view as to why *Doctor Who* was so appealing to viewers from the outset. "It was all very new to the public. Very new. It doesn't seem like a shock now, but in those days it was startling to see aliens on the television. And I don't think they realised how big it was going to get. It was just a phenomenon, wasn't it?"

Outside her responsibilities on *Doctor Who*, Jacqui also covered a number of other programmes that have come to be regarded as classics. She arranged publicity for *Steptoe and Son*, *Till Death Us Do Part, That Was the Week That Was* (aka *TW3*) and the groundbreaking drama *Cathy Come Home*, to name but a few. Not all the star performers made life easy for the publicists, however – including *TW3*'s front man. "David Frost didn't like any of his photos, so I had to get in a cab and go to his very plush place. He was a perfectionist, at the height of his powers. And when he looked at the shots we had of him, he insisted they all had to be done again. But I didn't mind, as working on *TW3* was a very big assignment for me."

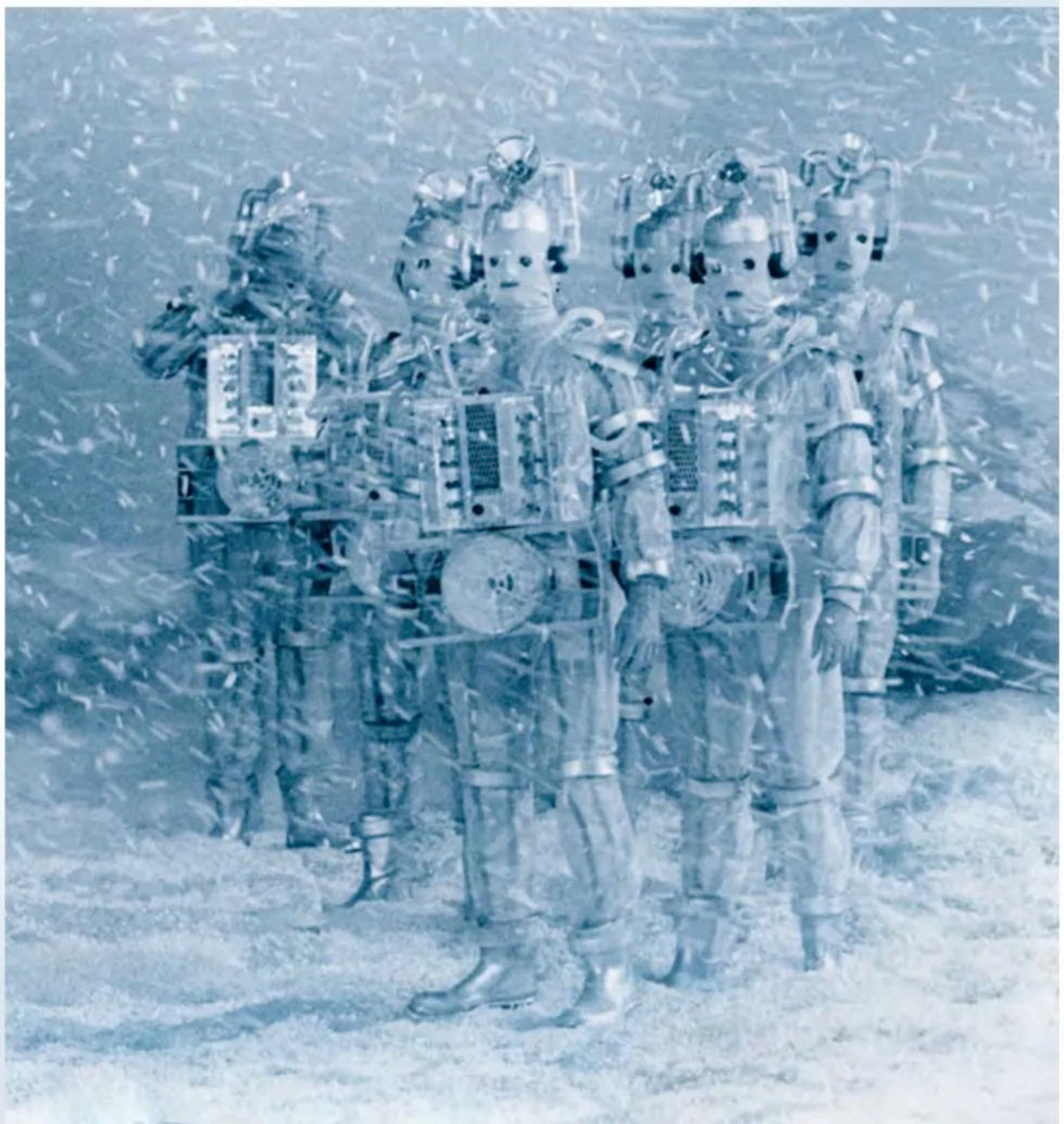
Jacqui has memories of another entertainment legend. "I met Sammy Davis Jr when I was working in the photographic library. He was coming to see one of the big

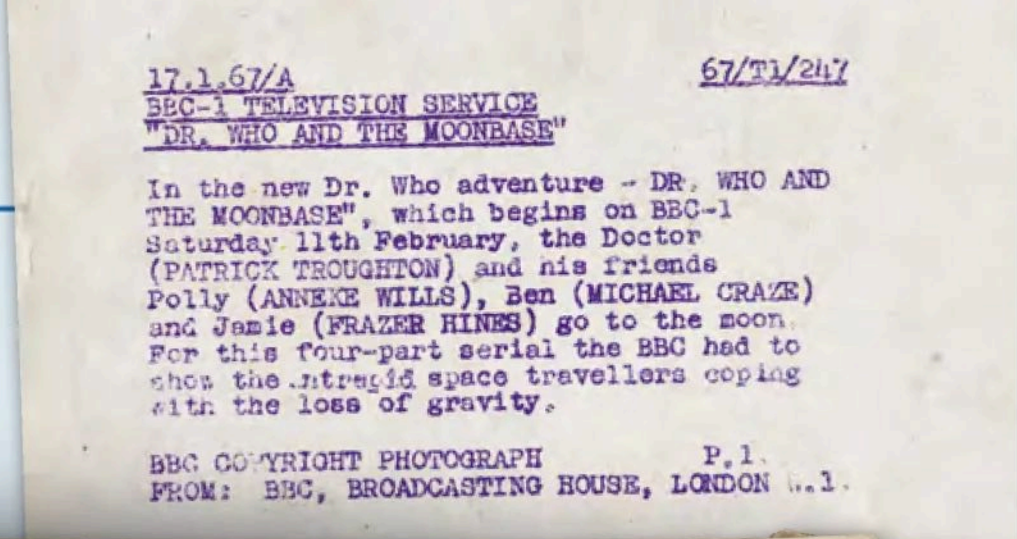
Tour of Duty

A family tragedy led to Jacqui working at the BBC – meeting a Doctor-to-be along the way…

"My father, Flight Lieutenant Richard [Dick] Williams, died in January 1954. He was returning an American plane borrowed during the war, which sadly crashed. When he was a bomber pilot, he had featured in a recording of a successful raid that was broadcast by the BBC in 1942, and I wrote to them as a 12-year-old asking if I could have a copy. The answer was yes, so I went up to Broadcasting House in the summer of 1954, where I was met by Jon Pertwee, who gave me a personal tour of the BBC offices and studios. He was a very kind man and put me at my ease very quickly. He was born the same year as my dad, and I remember him talking to me about my father's death. I think he had empathy because a man of his own age had died so young. My visit to the BBC left quite an impression on me.

"When I left school at 16," she adds, "I had a choice of going to work at the BBC or banking. Because of their help with my father's record, my loyalties were firmly with the BBC. And, of course, just after I left the BBC, Jon became the third Doctor Who. I felt that was very serendipitous!"

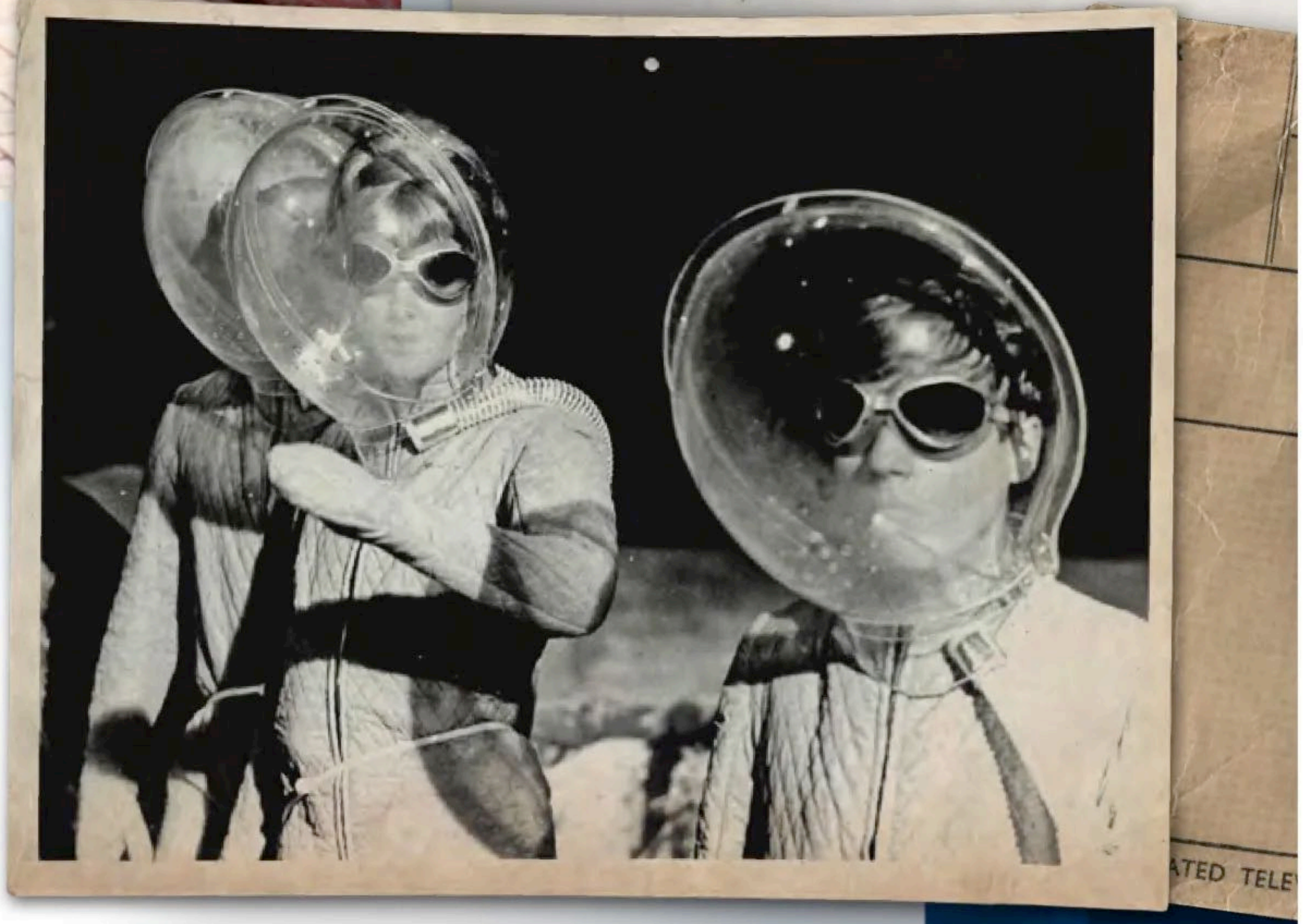




17.1.67/A 67/T1/247
BBC-1 TELEVISION SERVICE
"DR. WHO AND THE MOONBASE"

In the new Dr. Who adventure - DR. WHO AND THE MOONBASE", which begins on BBC-1 Saturday 11th February, the Doctor (PATRICK TROUGHTON) and his friends Polly (ANNEKE WILLS), Ben (MICHAEL CRAZE) and Jamie (FRAZER HINES) go to the moon. For this four-part serial the BBC had to show the intrepid space travellers coping with the loss of gravity.

BBC COPYRIGHT PHOTOGRAPH P.1.
FROM: BBC, BROADCASTING HOUSE, LONDON W.1.



"Every few weeks there was another secret, like the Daleks, and then the Cybermen."

bosses upstairs and he said, 'No, I'm going down,' because the library was in the basement. He was a lovely, lovely man. There were about four of us down there, and that was one of my absolute highlights, because he didn't want to go with all the bosses, he wanted to come and see the workers!"

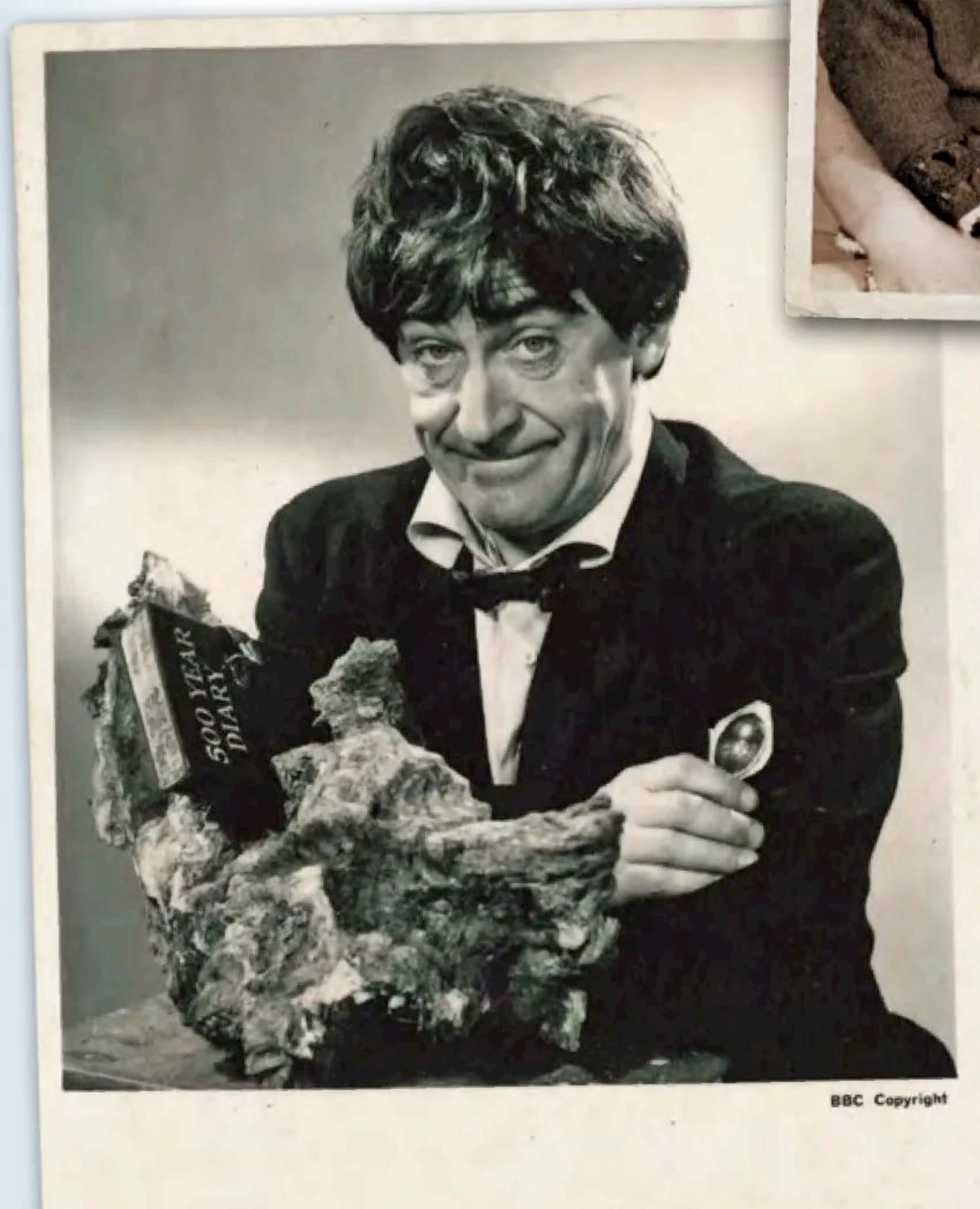
Some actors would also pop into the publicity office to pick up images for their own collections. The cast of the highly successful BBC2 serial *The Forsyte Saga*, which Jacqui handled, were especially frequent visitors. "They came in on a weekly basis. Nyree Dawn Porter, Martin Jarvis and Eric Porter were always in the office. They used to come in to see what sort of pictures they could get, so that they'd got a catalogue for their own personal CVs."

In total, Jacqui worked for five years as *Doctor Who*'s publicist – but her time at the BBC came to an end in 1968, when she gave birth to her daughter Lisa. "Once you'd had a baby, you weren't allowed to go back. It seems weird now, but there wasn't a question of a year off and carrying on with your career. You were out. It was very old-fashioned, but at the time you just went along with it."

Jacqui did get to make one further visit, however. "The year after I had Lisa, I went back up to the studios and they photographed us both together. So that was a nice thing. That sort of rounded it all off for me."

After leaving the BBC, Jacqui's life went in new directions. For many years she assisted her husband, tennis professional Adrian Stonebridge, in running the Stonebridge Tennis Academy, while raising Lisa and her younger brother Warren. But Jacqui was to have a further encounter with the world of television in 1982, when she went to Spain to watch the recording of Adrian's Channel 4 series *Tennis That Counts*, which is being released on DVD this year. All four members of the family later went on to appear in Adrian's video, *See and Play Tennis*, also part of the same set.

In 1984 Jacqui made a move into the world of antiques. "When the children got older, I wasn't having to be at home all the time. I opened an antiques business in Dorking with my friend Pat, and we ran it successfully for 20 years. It really was the love of my life!" After this, Jacqui's health problems prompted the family's relocation to Cornwall, where she and Adrian have now lived for nearly two decades.



Thinking back to 1963, Jacqui stresses that there were never any significant expectations for *Doctor Who*. "Never in a million years did they think it was going to run for as long as it did," she observes. "Nobody thought it was going to become so big. But that's why I got the job, because it was seen as a Saturday evening children's programme. It wasn't regarded as important at the time, but it turned out to be a huge success, didn't it?" **DWM**

Top left: The BBC canteen that served the publicity department in 1963. The canteen lady is Pat, and on the either side of the counter are Maggie Young (left, head of photography for the publicity dept) and Jacqui (right).

Top centre: Jacqui with a colleague on the roof of Broadcasting House.

Above: A print publicising Episode 1 of *The Moonbase* (1966), featuring Anneke Wills as Polly and Michael Craze as Ben.

Left inset: A picture of Jacqui and her daughter Lisa, taken in the BBC publicity photographic studio in 1969, a year after Jacqui had left her job.

Below left: A promotional still of Patrick Troughton as the Doctor, taken during production of *The Underwater Menace* (1967).

Below right: Jacqui Stonebridge today.

THE RUNNING FAN

DEVANTE FLEMING is part of a team of floor runners on the *Doctor Who* set. It's a dream role, he tells **SIMON GUERRIER**.

The 2005 series of *Doctor Who* made a big impression on eight-year-old Devante Fleming, who grew up in Basildon. "It was just the best thing ever!" he enthuses. "And I had the best toy – the sonic screwdriver that wrote in invisible ink. You used the UV light in the sonic to read what you wrote."

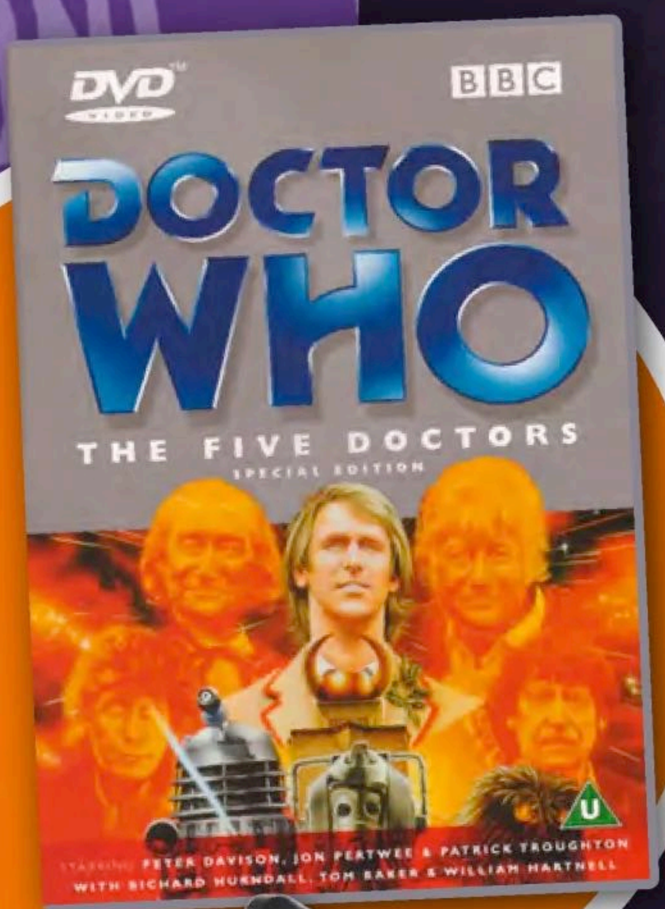
Devante also owned the 2005 *Doctor Who* reference book *Monsters and Villains*. "As well as information about all these great monsters, it told you which episodes they were from. I made invisible notes in it with my sonic: 'Can I have *The Five Doctors* for Christmas?' I was really keen to see what *other* Doctors were like."

The behind-the-scenes series *Doctor Who Confidential* introduced young Devante to the idea of people working behind the camera, and jobs he might one day do himself.

"But when I saw David Tennant as the Doctor," Devante says, "he was my real inspiration. I wanted to do what he did." As an actor, Devante doubled for Amir Wilson as Will, one of the lead characters in *His Dark Materials* (2019-22). "They asked if I'd help out on days Amir wasn't on set," he recalls. Also, as a floor runner, Devante ran errands for the director and crew, looked after the cast and generally made himself useful.

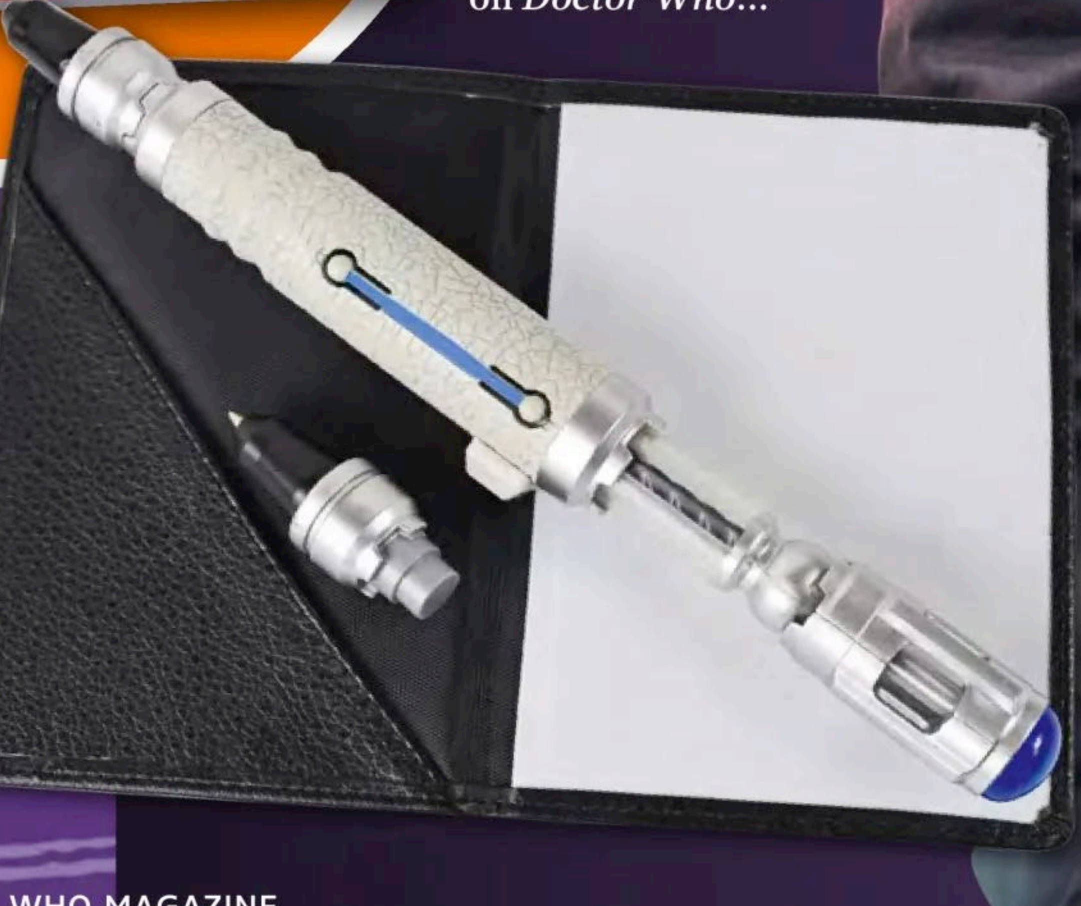
"Then they asked if I'd be a runner on *Doctor Who*..."

Right: Devante Fleming, pictured at Wolf Studios in March. Photo by James Pardon.



DVD VIDEO
BBC
DOCTOR WHO
THE FIVE DOCTORS
SPECIAL EDITION
U
STARRING PETER DAVISON, JON PERTWEE & PATRICK TROUGHTON
WITH RICHARD HURNDALL, TOM BAKER & WILLIAM HARTNELL

Below: 1983's *The Five Doctors* (released on DVD in 1999) was on Devante's wish list as a child.



Bottom: The sonic screwdriver UV pen and invisible ink set.

"David Tennant as the Doctor was my real inspiration. I wanted to do what he did."

SLATE
TAKE
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301 35
24/05/21
Loc: LYRA
HIS DARK MATERIALS
THE AMBER SPYGLASS

Hello, Devante! So what does a *Doctor Who* floor runner do?
I work on the set, assisting the director and first assistant director [AD], so that each day goes as smoothly as possible.

Does it involve lots of actual running?
Some days, yeah! It's mostly about making sure everything is ready, so there are no delays. First thing in the morning, we get the tea urn started and ensure everything is prepared before the cast arrive. During the day, you're the one people come to with questions: "What shot is next?", "Which of the cast is in it?" and – especially when we're on location – "Where's the toilet?" You're the hub of knowledge on set.

That must mean you need to be on top of every part of the shoot?
The director and first and second ADs know exactly how things will go down. As a floor runner, you know the basics. You know the daily call sheet well enough to rattle off what's about to happen: "The next shot will be X, which is facing from this angle, and in the background we'll see Ruby." That means the Costume Department knows we need Millie [Gibson, playing Ruby] dressed and ready on set.

So you say this into the radio for everyone to hear?
Yes, it can be me saying it – but I'm also listening out for anything that needs doing, and I repeat and share information. For example, the first AD might say, 'We're ready for the cast on set.' Costume will respond that Ncuti [Gatwa] is coming over from base. I'll go out to meet him and escort him onto set, announcing that on the radio. It feels strange the first time you do it, but it means everyone knows where everyone is at all times.

It also means a constant chatter on the radio – and things to be done. Is it stressful on set?
You're always moving so you do have the adrenaline there. But – and I know this sounds so clichéd – the crew becomes a second family, because you spend so much time together and you get to know them and anticipate what everyone needs. You form these bonds with people. So it's mostly chilled; if anything comes up, you're on it.

How long is the working day?
We start at 7.00 or 7.30 in the morning, so we're ready to start shooting around 8.00. Then we generally finish at 6.00 in the evening. That's normal in the industry. Anyway, it often doesn't feel like work – in the best way. This is my favourite show of all time. This is my dream job!

Are there lots of fans on set?
A lot of younger members of the crew have grown up with the show. It's been fun to discover where everyone jumped on with it. Some are now catching up on stuff they missed or haven't seen for a while. *Doctor Who* fuses excitement and nostalgia, both watching and making it.

As a fan, you're best placed to tell us: what will this new series of *Doctor Who* be like?
Amazing! Awesome. It's going to be a joy to watch. **DWM**

BBC BOOKS
DOCTOR·WHO
MONSTERS AND VILLAINS
THE DOCTOR'S MOST EVIL ENEMIES, FROM THE PAST

Above: Amir Wilson (Will) and Dafne Keen (Lyra) on location for *His Dark Materials* (2019-22).

Left inset above: *Doctor Who: Monsters and Villains* (BBC Books, 2005).

Left inset below: David Tennant as the Tenth Doctor – "My real inspiration," says Devante.

Below: Ncuti Gatwa and Millie Gibson in costume as the Fifteenth Doctor and Ruby Sunday.

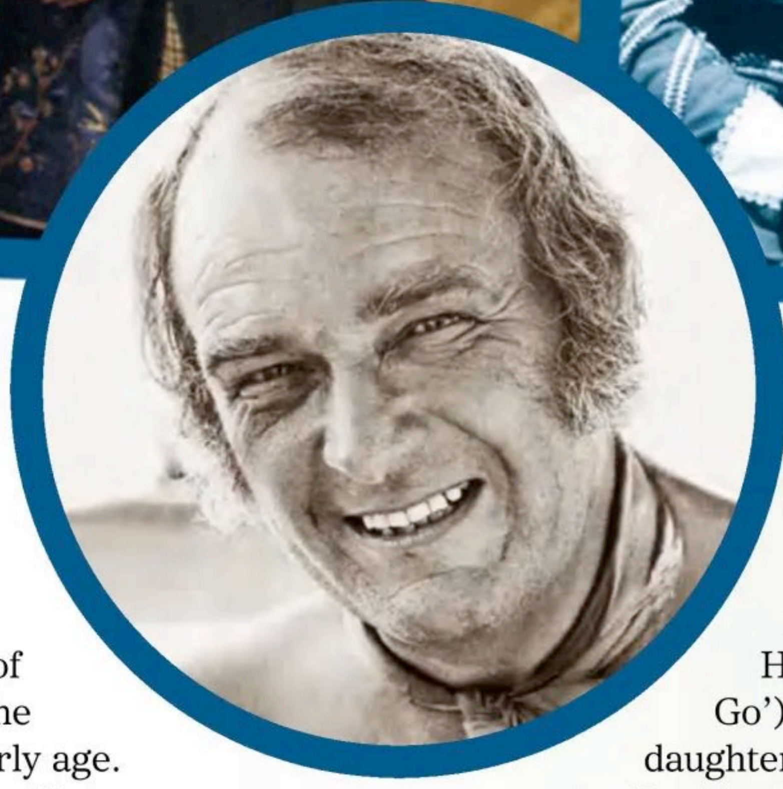
Writer of the LOST ARK

As the fabled first version of the story that became *The Ark in Space* is brought to life on audio, **STUART MANNING** charts the ups and downs of writer John Lucarotti's times on *Doctor Who*.

If Dalek creator Terry Nation defined early *Doctor Who*'s visions of the future, then fellow writer John Lucarotti did the same for its journeys into the past. From 1964's epic travelogue *Marco Polo* to the nuanced moral dilemmas of *The Aztecs* later that same year, Lucarotti demonstrated a knack for making the TARDIS' journeys into history both immersive and gritty, all the while fulfilling BBC Head of Drama Sydney Newman's Reithian goal to make *Doctor Who* educational as well as escapist.

"I was writing *Doctor Who* action-adventure, but at the same time I was trying to show my audience the way people lived in those times," Lucarotti wrote in a late-1970s letter to fan Gary Hopkins. "I still enjoy blending fact with fiction."

The parallels between Nation and Lucarotti continued throughout the 1960s. Both writers would dabble in the commercial world of filmed dramas such as *The Avengers*, and both of them cultivated glamorous, jet-setting lifestyles that set them apart from their jobbing peers. Nation had an eye on Hollywood while Lucarotti (literally) set sail for foreign shores, leaving provincial Surrey in the late 60s to live on a boat in Corsica.



He wrote in the sunshine, happily posting his scripts to grey drizzly England. According to one obituary, a quayside telephone was his only concession to everyday office life.

Lucarotti was a wandering soul, his time spent in foreign countries often infusing his work with a touch of the exotic. Born in England in 1926, he served in the Canadian navy at an early age. Canada was his home for a decade, and it was there he began his writing career, providing scripts for CBC. By the time Lucarotti returned to England in 1960, he'd acquired a distinct Canadian twang that stuck for the rest of his days. There were also extended trips to Majorca and Mexico; the latter came in handy when writing *The Aztecs* and, later on, a similarly themed episode of the Supermarionation series *Joe 90*.

Lucarotti was in his element when assigned to the BBC's globetrotting 1960s drama *The Troubleshooters*, which chronicled shady dealings in the oil industry. Scratchy overseas stock footage stood in for the far-flung locales, including a Lucarotti story set in his adopted Corsica. Another script, this time set in Algiers, was based on an incident in which, Lucarotti claimed, he'd been arrested at the airport on suspicion of espionage, despite being a guest of the Algerian government. It sounded far-fetched, but it made for great publicity on transmission.

Like Nation, Lucarotti courted the press with a distinctly knowing air. "He was delighted to find namesakes among the aristocrats of the criminal world," gushed an uncredited reporter, writing in 1977 about Lucarotti's time in Corsica. Yet despite these hints of adventure and peril, he was a family man at heart. His 30-foot catamaran *Ratu Etai* ('Let's Go') was also home to his wife and young daughter, along with their pet tortoise and cat.

By this time, he'd dropped out of favour with *Doctor Who*. Lucarotti's third serial, 1966's *The Massacre of St Bartholomew's Eve*, fell victim to a backstage reshuffle, and was heavily rewritten by incoming story editor Donald Tosh. "The [Catherine de'] Medici story was the least successful," Lucarotti lamented to Gary Hopkins. "It was too complex. After the problems... it seemed a good idea to give the Doctor a rest." Despite this disappointment, Lucarotti remained busy. He scripted over 30 *Troubleshooters* instalments and was a prominent member of the British Writers' Guild.

By happenstance, he came back into *Doctor Who*'s orbit in 1973, when he wrote an episode of the BBC science-fiction drama *Moonbase 3*. This short-lived series was conceived by *Doctor Who*'s then producer Barry Letts and script editor Terrance Dicks as a 'realistic' counterpoint to the Doctor's adventures in time and space.

Letts recommended Lucarotti the following year when he and Dicks were leaving *Doctor Who*, making way for a new team to usher in Tom Baker as the Fourth Doctor. Once again, Lucarotti had the misfortune to arrive during a changing of the *Doctor Who* guard. Incoming producer Philip Hinchcliffe and script editor Robert Holmes inherited scripts from old *Doctor Who* hands Terry Nation and Gerry Davis, but it soon became apparent that they wanted to steer the show in a more adult direction, forging their own path.→

LUCAROTTI WROTE IN THE SUNSHINE, HAPPILY POSTING HIS SCRIPTS TO GREY DRIZZLY ENGLAND.

Opposite page: Ryan Aplin's cover art for the audio adaptation of John Lucarotti's *The Ark*.

Above left: Ping-Cho's attendant (Zohra Sehgal), Ian (William Russell), Marco (Mark Eden), Susan (Carole Ann Ford) and the Doctor (William Hartnell) in *Marco Polo* (1964).

Above right: Steven (Peter Purves), Nicholas (David Weston), Anne (Annette Robertson) and Gaston (Eric Thompson) in *The Massacre of St Bartholomew's Eve* (1966).

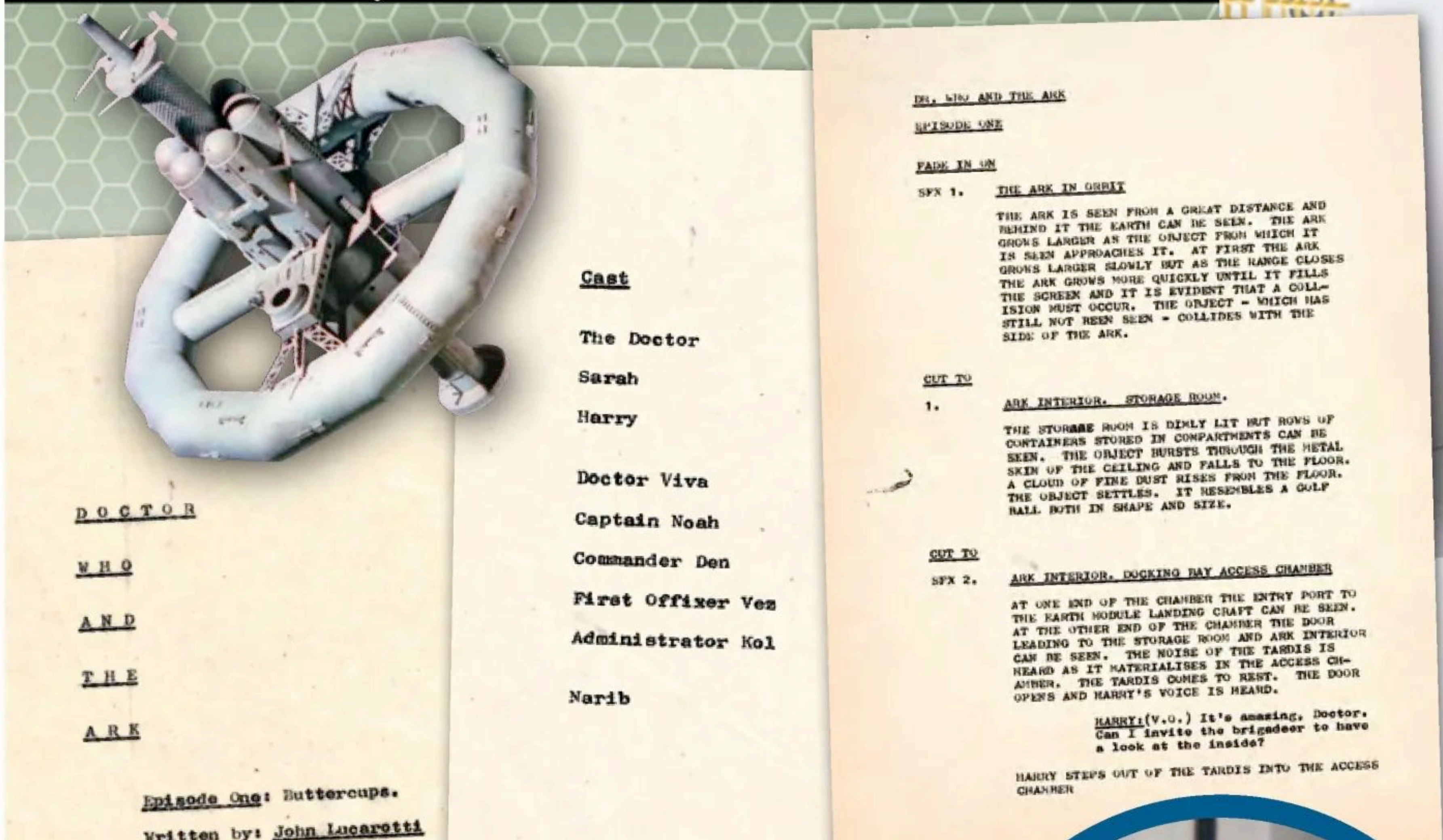
Left inset: Writer John Lucarotti.

Below left: Lucarotti's *Joe 90* episode *Child of the Sun God* (1969).

Below centre: Lucarotti wrote over 30 episodes of *The Troubleshooters* (1965-72).

Below: Jacqueline Hill as Barbara in *The Aztecs* (1964).

Writer of the LOST ARK



DOCTOR

WHO

AND

THE

ARK

Episode One: Buttercups.

Written by: John Lucarotti

Cast

The Doctor

Sarah

Harry

Doctor Viva

Captain Noah

Commander Den

First Offixer Vez

Administrator Kol

Narib

DR. WHO AND THE ARK

EPISODE ONE

FADE IN ON

SFX 1. THE ARK IN ORBIT

THE ARK IS SEEN FROM A GREAT DISTANCE AND BEHIND IT THE EARTH CAN BE SEEN. THE ARK GROWS LARGER AS THE OBJECT FROM WHICH IT IS SEEN APPROACHES IT. AT FIRST THE ARK GROWS LARGER SLOWLY BUT AS THE RANGE CLOSES THE ARK GROWS MORE QUICKLY UNTIL IT FILLS THE SCREEN AND IT IS EVIDENT THAT A COLLISION MUST OCCUR. THE OBJECT - WHICH HAS STILL NOT BEEN SEEN - COLLIDES WITH THE SIDE OF THE ARK.

CUT TO

1. ARK INTERIOR. STORAGE ROOM.

THE STORAGE ROOM IS DIMLY LIT BUT ROWS OF CONTAINERS STORED IN COMPARTMENTS CAN BE SEEN. THE OBJECT BURSTS THROUGH THE METAL SKIN OF THE CEILING AND FALLS TO THE FLOOR. A CLOUD OF FINE DUST RISES FROM THE FLOOR. THE OBJECT SETTLES. IT RESEMBLES A GOLF BALL BOTH IN SHAPE AND SIZE.

CUT TO

SFX 2. ARK INTERIOR. DOCKING BAY ACCESS CHAMBER

AT ONE END OF THE CHAMBER THE ENTRY PORT TO THE EARTH MODULE LANDING CRAFT CAN BE SEEN. AT THE OTHER END OF THE CHAMBER THE DOOR LEADING TO THE STORAGE ROOM AND ARK INTERIOR CAN BE SEEN. THE NOISE OF THE TARDIS IS HEARD AS IT MATERIALISES IN THE ACCESS CHAMBER. THE TARDIS COMES TO REST. THE DOOR OPENS AND HARRY'S VOICE IS HEARD.

HARRY: (V.O.) It's amazing, Doctor. Can I invite the brigadeer to have a look at the inside?

HARRY STEPS OUT OF THE TARDIS INTO THE ACCESS CHAMBER

Top left: Space station Nerva in *The Ark in Space* (1975).

Above left: Pages from the script for *Doctor Who and the Ark*, written by Lucarotti in 1974.

Above right, right inset and below: The Doctor (Tom Baker), Harry Sullivan (Ian Marter) and Sarah Jane Smith (Elisabeth Sladen) in *The Ark in Space*.

→ Lucarotti was brought in after another script had fallen through, leaving him with little time to come up with a replacement. Unlike his 1960s historical stories, this new story, titled *The Ark*, centred around a science-fiction concept – a cross-section of the human race submitting to cryogenesis to avoid extinction, sleeping it out in space while the ravaged Earth heals from pollution below.

Lucarotti only completed one set of drafts; delayed in the overseas post, they arrived late. Despite his best efforts, there were tell-tale signs that his understanding of *Doctor Who* was rooted in the past. In keeping with the show's early years, the surviving typescripts bear individual episode titles – *Buttercups*, *Puffball*, *Camellias* and *Golfball*.

Lucarotti's scripts presented immediate problems. Despite his wide experience as a screenwriter, he'd veered off-brief considerably, outlining a series of elaborate visuals that were far beyond the show's resources. Along with an extended spacewalk sequence, he posed the challenge of realising a malevolent alien fungus, which at one point was to expand a possessed character's head into a grotesque balloon – which then floated around while delivering swathes of dialogue. On the page, it's a fanciful and macabre image, but one that *Doctor Who* would struggle to realise convincingly even today.

"It's odd to think of it as being the work of the same guy who wrote those Hartnell historicals," admits Jonathan Morris, who was tasked with adapting and polishing Lucarotti's draft scripts for a new Big Finish audio production. "Robert Holmes and Philip Hinchcliffe were pushing for a more credible type of story, with a more sophisticated level of characterisation, while Lucarotti's script is more like the sort of tonally bizarre stories that were published in the World Distributors *Doctor Who* annuals. I don't know if he was a natural science-fiction writer; his approach was quite old-fashioned."

Despite the problems with the story, Jonathan found that *The Ark* had things to cherish, particularly its dialogue for the Doctor. "It's quite close to the characterisation in [Tom Baker's debut story] *Robot*, particularly in his habit of making gnomic statements rather than explaining what's going on. He's a mixture of all the Doctors – a combination of dotty professor, whimsical eccentric and moral crusader. [Companions] Sarah and Harry are pretty much fully formed, the same characters as those that appeared on TV."

Unfortunately, this wasn't enough to convince Philip Hinchcliffe, and Lucarotti's inability to deliver timely rewrites from abroad only added to his concerns. With time running out and no easy solutions, it was decided that Robert Holmes should perform an emergency rewrite. Holmes kept Lucarotti's opening premise but quickly spun off in a different direction, delivering a harrowing body-horror tale in which the parasitic insect Wirrn face off against a brooding, fatalistic Doctor. The final script was credited to Holmes alone.

For the audio adaptation, Jonathan Morris had access to Lucarotti's surviving first-draft scripts – but was mindful that, by their very nature, they were a snapshot of an early stage of development. "Part of the brief was not only to make it work on audio but also to

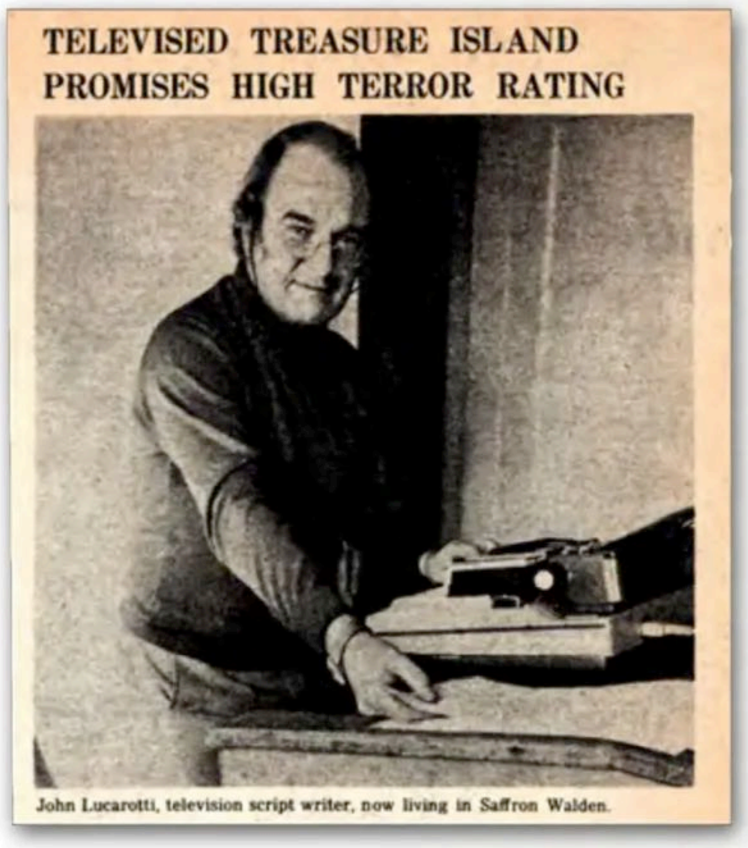
LUCAROTTI'S SCRIPT OUTLINED A SERIES OF ELABORATE VISUALS THAT WERE FAR BEYOND THE SHOW'S RESOURCES.

give it the same polish that it would have received in the rehearsal room," he explains. "Tom Baker, Lis Sladen [Sarah] and Ian Marter [Harry] would rework their dialogue to make it more of a back-and-forth and more natural-sounding. Also, if it had been taken any further, Holmes would have clarified the plot and addressed any inconsistencies. I realise some people would prefer it 'warts and all', but it's important to present the story in the best possible light."

After *The Ark* ran aground, Lucarotti continued to write for television, including a lavish 1977 BBC adaptation of *Treasure Island*, produced by Barry Letts and directed by Michael E Briant. Adding to the *Doctor Who* connections was the casting of Second Doctor Patrick Troughton in a prominent role. Then aged 50, Lucarotti returned to the UK, settling in Saffron Walden and granting an interview to a local newspaper in order to publicise his arrival. His daughter Charley's education was the main reason for the move, which he wryly described as "permanent for the time being".

When his screenwriting career wound down in the early 1980s, Lucarotti novelised his trio of *Doctor Who* historicals with gusto, delivering a revisionist take on *The Massacre of St Batholomew's Eve* more in line with his original scripts. Although he still occasionally watched *Doctor Who*, he preferred the show's earlier days. "I think it's become too formula-ised and I'm sorry that there are no more stories set in the past," he explained to Gary Hopkins. "Maybe, like me, age is beginning to show!"

Lucarotti continued to sail, and spent several years running a Corsican restaurant called Phileas Fogg with his wife Rolli. The couple later managed a bistro in Fontainebleau, France. He died of spinal cancer in Paris on 20 November 1994, aged 68. Writing in *The Guardian*, fellow scriptwriter Nick McCarty remembered his friend as "a man with a wonderful capacity to make no enemies... doing his impish best to entertain us all."



TELEVISED TREASURE ISLAND PROMISES HIGH TERROR RATING

John Lucarotti, television script writer, now living in Saffron Walden.

Three decades after John Lucarotti's death, Tom Baker's Doctor will finally make it onto the original *Ark*. Big Finish's audio production faces some tough comparisons. Robert Holmes' inspired rewrite is lauded as a high point for *Doctor Who*. It's Steven Moffat's favourite 'classic' story; it's in ninth place in this issue's Fourth Doctor poll; this serial can *brag*. But Jonathan Morris is confident that listeners will find things to enjoy.

"This story is a lot of fun in its own right," he says. "It's a glimpse into a bizarre parallel version of the series. There's a spectacular spacewalk fight, a sinister amoeba that can duplicate people and can chase you by squeezing through impossibly small gaps... and our heroes fighting for breath as the humidity rises. They would never have been able to manage it on TV!" **DWM**

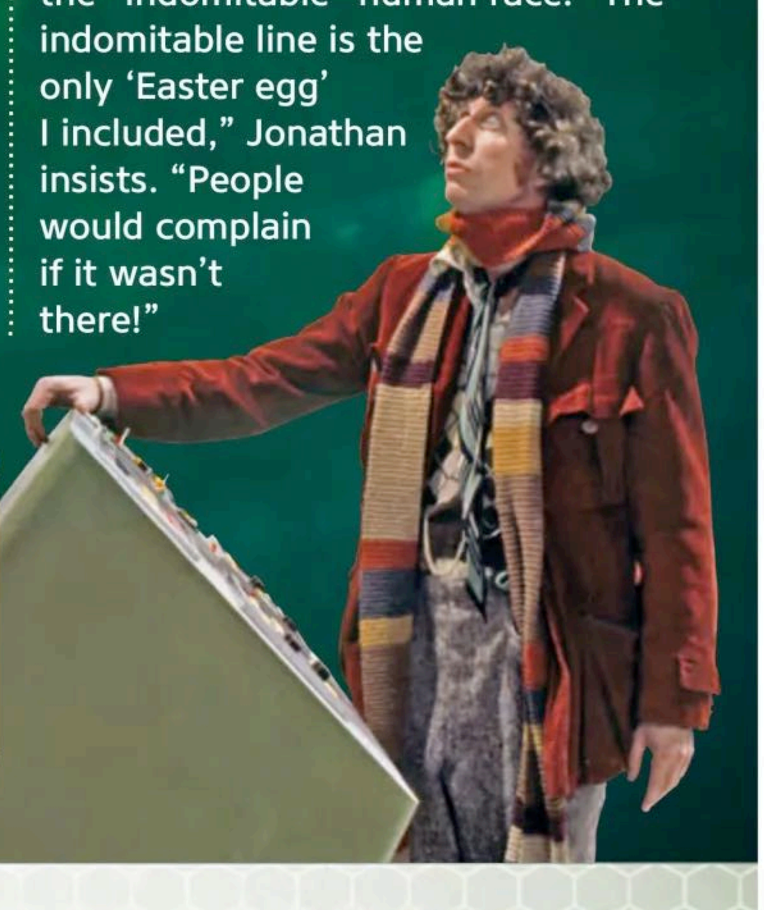
WIRRN BUSINESS!

So, how much of *The Ark* made it into *The Ark in Space*?

"Robert Holmes wasn't rewriting it at all – he was writing a new script from scratch," says Jonathan Morris. "Hardly anything of Lucarotti's script ended up in *The Ark in Space*, but there are some similarities – the setting, obviously, and the idea of people being possessed by an alien force, something which hadn't really happened in the Barry Letts era but which would become a big part of the Hinchcliffe era. The set-pieces of our heroes running out of air and Sarah crawling through ducting are there, and there's a line about a dust extractor which seems to be an inadvertent hangover."

The adaptation process provided an insight into Holmes' overall approach to *Doctor Who*. "Comparing the two stories, you can see why he did what he did on *The Ark in Space* – what he was trying to correct. The original script is quite slow-paced and doesn't have the regular moments of jeopardy that Holmes and Hinchcliffe were keen to include."

Was there any temptation to introduce elements from the broadcast story? For instance, Big Finish's version includes a nod to the Doctor's memorable speech about the "indomitable" human race. "The indomitable line is the only 'Easter egg' I included," Jonathan insists. "People would complain if it wasn't there!"



Top left: Patrick Troughton (left) as Israel Hands in the 1977 BBC adaptation of *Treasure Island*, dramatised by Lucarotti and produced by Barry Letts.

Top right: Writer Jonathan Morris has adapted *Doctor Who and the Ark* for audio.

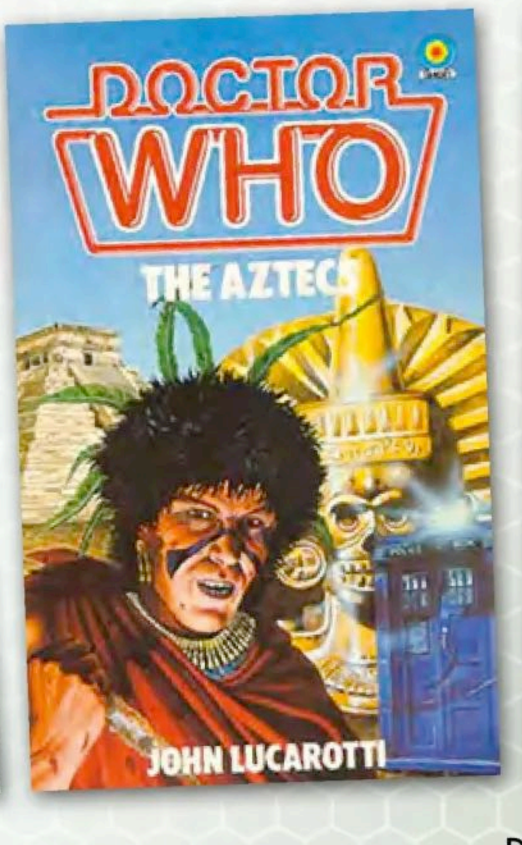
Above left: A Wirrn grub crawls through Nerva.

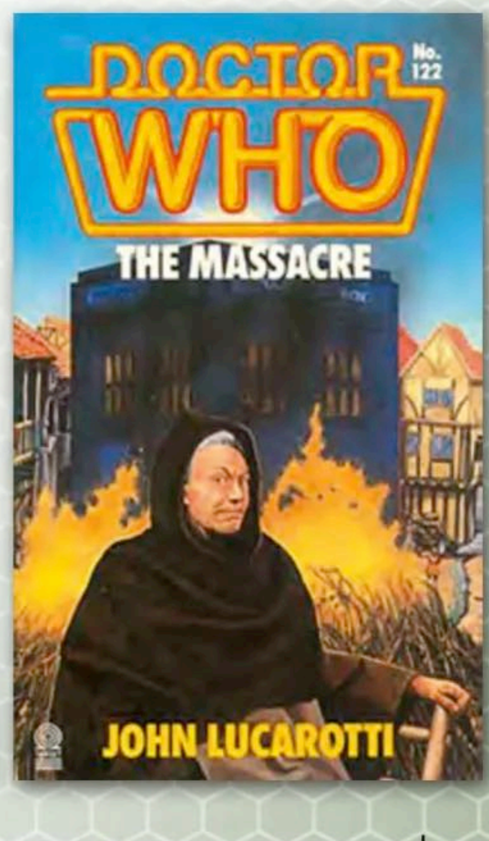
Above right: The Doctor at the controls of the space station.

Left: Lucarotti in the *Saffron Walden Weekly News* dated 20 October 1977.

Below: Lucarotti's Target Books novelisations: *Marco Polo* (1985), *The Aztecs* (1984) and *The Massacre* (1987).

No. 94
DOCTOR WHO
MARCO POLO
JOHN LUCAROTTI

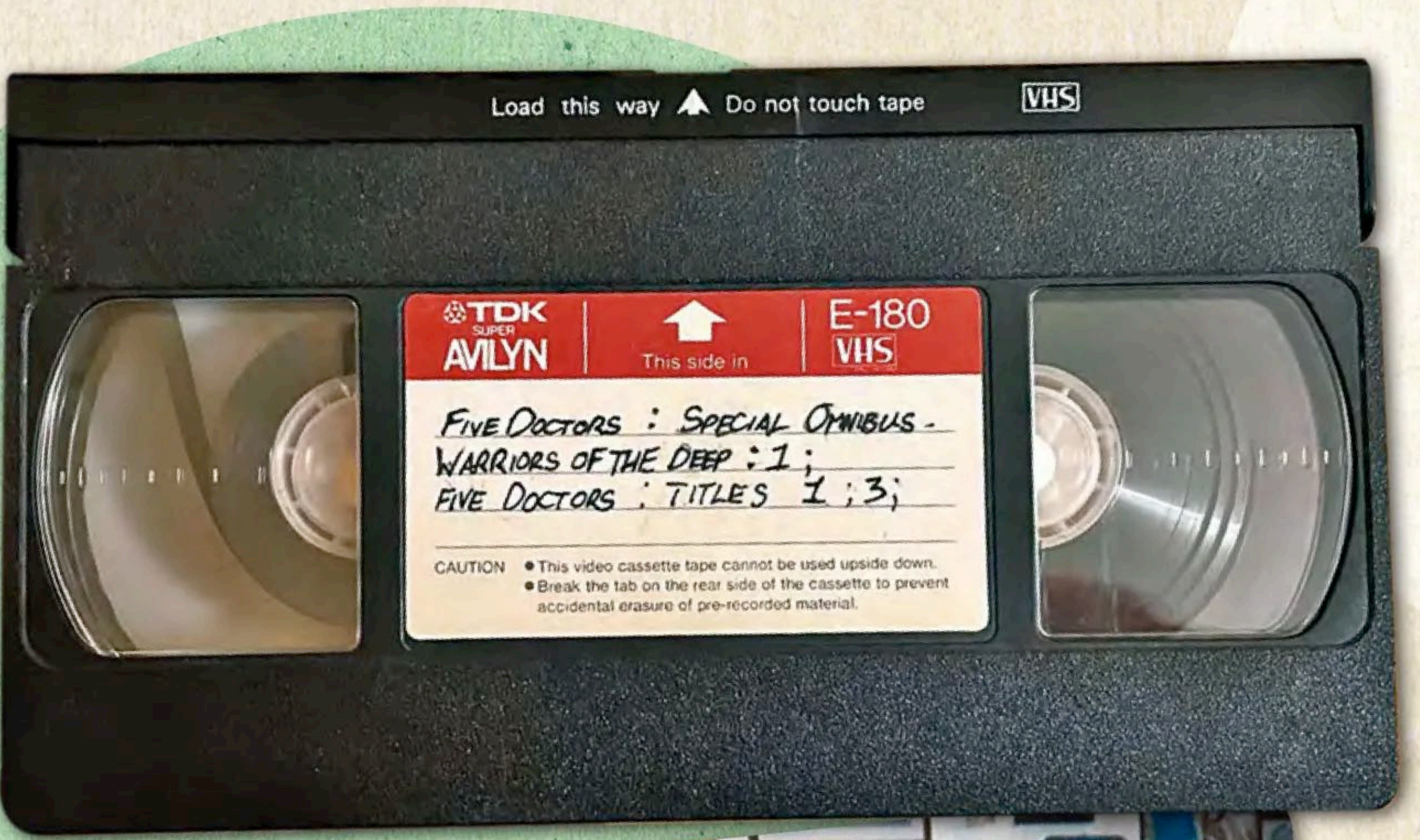


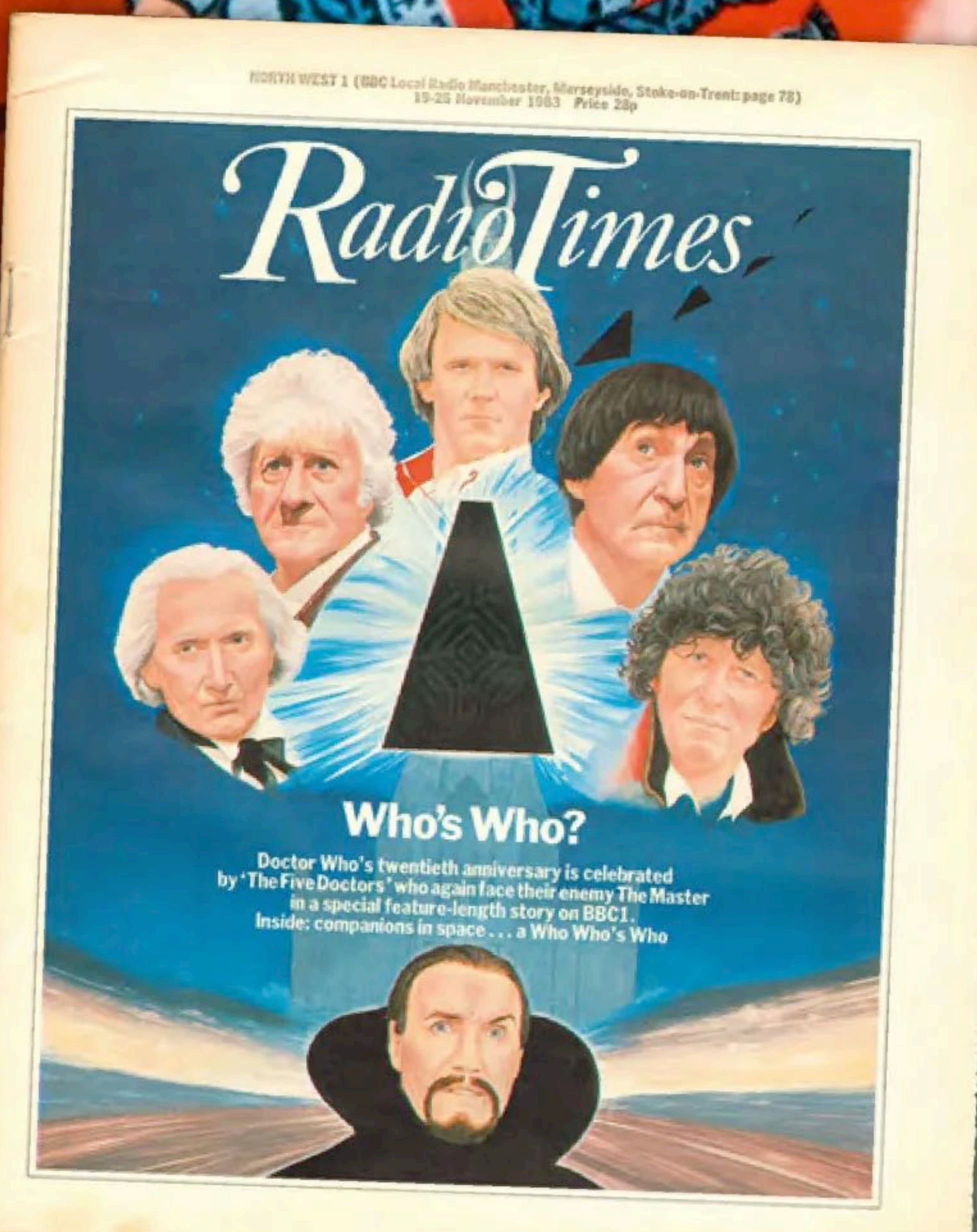


60 Objects, 60 Years

1983 to 1987: A *Five Doctors* Recording to Ace's Jacket

JAMIE LENMAN is showcasing one item for each year of *Doctor Who*'s existence – among them collectables, props and personal mementos.


Load this way ▲ Do not touch tape
VHS
TDK SUPER AVILYN
This side in
E-180
VHS
FIVE DOCTORS : SPECIAL OMNIBUS -
WARRIORS OF THE DEEP : 1 ;
FIVE DOCTORS : TITLES 1 ; 3 ;
CAUTION ● This video cassette tape cannot be used upside down.
● Break the tab on the rear side of the cassette to prevent accidental erasure of pre-recorded material.


NORTH WEST 1 (BBC Local Radio Manchester, Merseyside, Stoke-on-Trent: page 78)
19-25 November 1983 Price 28p
Radio Times
Who's Who?

Doctor Who's twentieth anniversary is celebrated by 'The Five Doctors' who again face their enemy The Master in a special feature-length story on BBC1. Inside: companions in space . . . a Who Who's Who

Top: A VHS tape of *The Five Doctors* (1983), recorded by Terry Boniface.

Above: Simon Peak watches a VHS of *The Five Doctors* in 1985, two years after the story's original broadcast.

Right: The *Radio Times* for 19-25 November 1983 featured a *Five Doctors* cover painting by Andrew Skilleter.

1983

A *Five Doctors* recording

The story goes that it was Queen Elizabeth II's coronation in June 1953 that convinced much of the British public to finally buy a television set, or at least rent one in order to view the grand spectacle. The increase in sales was actually part of a general upward trend, but it's true to say that far fewer of the rented items were returned that summer than was usual.

In *Doctor Who* circles, another important event, 30 years later, prompted a large number of households to acquire a video recorder by any means possible – the screening in November 1983 of the 20th-anniversary special, *The Five Doctors*. "To buy a VCR outright in 1983, you'd have been paying the equivalent of nearly £2,000 in today's money," explains Simon Peak of Colchester, who taped the show on a machine his family were hiring. "Renting was pretty commonplace."

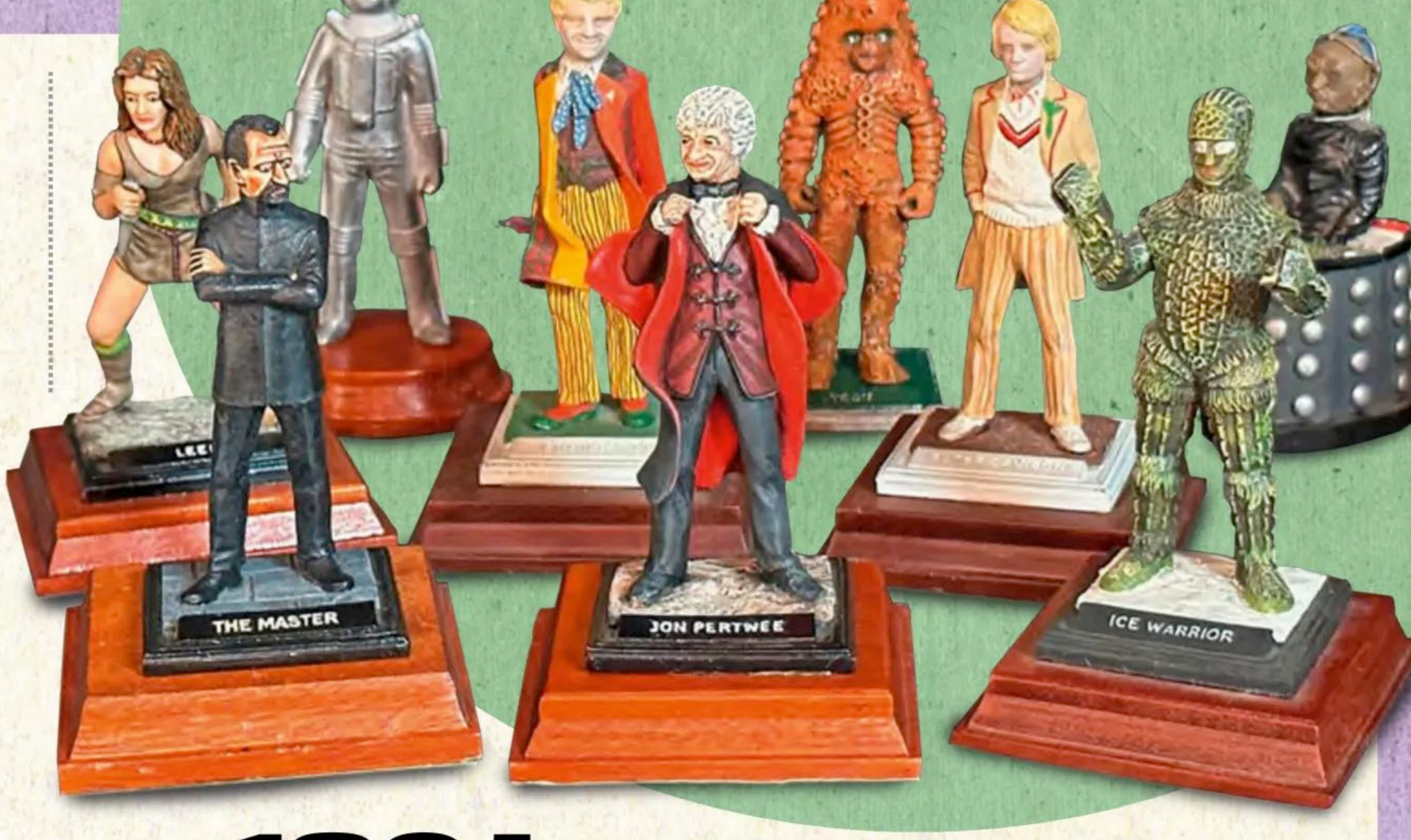
> **"Somehow I convinced my parents to get the video player for this momentous occasion."**
> **Gareth Gorman**

As with the rented TV sets in 1952, however, buying the thing outright was offset by the previously paid instalments. “Somehow I convinced my parents to get the video player for this momentous occasion,” says Gareth Gorman in Melbourne. “The whole family watched *Doctor Who*, so it wasn’t too hard to convince them, but they did hire it for a while to be sure. Then those payments went towards buying it down the line.”

Gareth was part of the burgeoning Australian audience that had been in producer John Nathan-Turner’s mind when he cast Brisbane-born Janet Fielding as series regular Tegan Jovanka. Eventually, the Australian Broadcasting Corporation put some AU$60,000 towards the special’s budget, just as Gareth contributed to his family’s expenditure. “I bought a JVC 180-minute tape for it,” he says proudly.

Fortunately, Gareth had the presence of mind to remove the tab on the bottom of his cassette, lest it be wiped – whereas Simon wasn’t so lucky. “I do have a vague memory of someone recording over my copy,” he frowns. “There’s a happy end to this tale, though. A couple of years later we got our own VHS recorder, and for my ‘Big Present’ at Christmas 1985, I got the officially released version of the story.”

Other folks, like Gareth, shunned official releases until the advent of digital home media. “The tape would have been around until I eventually got a DVD of it – I never owned a BBC/ABC VHS,” he says. “It was watched *a lot!* I thought it was a perfect celebration of 20 years of everything *Who*. And still do, really.”



1984

Fine Art Castings’ Fifth Doctor

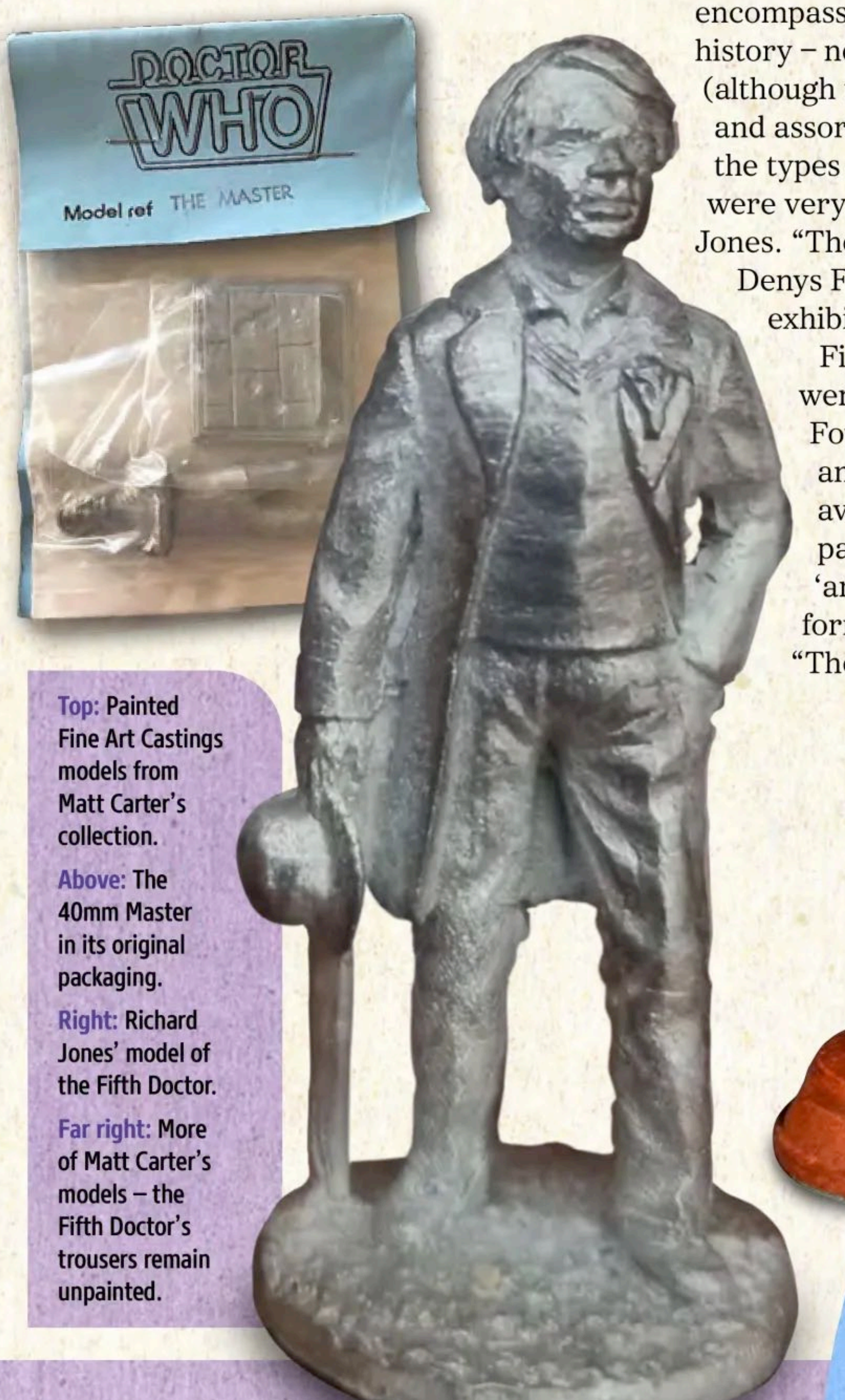
By 1984, the glow of the previous year’s festivities could still be felt, and for many the launch of Fine Art Castings’ range of white metal miniatures felt like a continuation of that party spirit. Announced via a news story in **Doctor Who Magazine**, FAC offered a first in *Doctor Who* merchandise: highly detailed, officially licensed models, encompassing all the programme’s history – not just Daleks and other robots (although there would be *plenty* of Daleks and assorted robots in store). “In 1984, the types of merchandise for *Doctor Who* were very limited,” says Londoner Richard Jones. “The only things I had were the Denys Fisher dolls and a pencil from the exhibition at Longleat.”

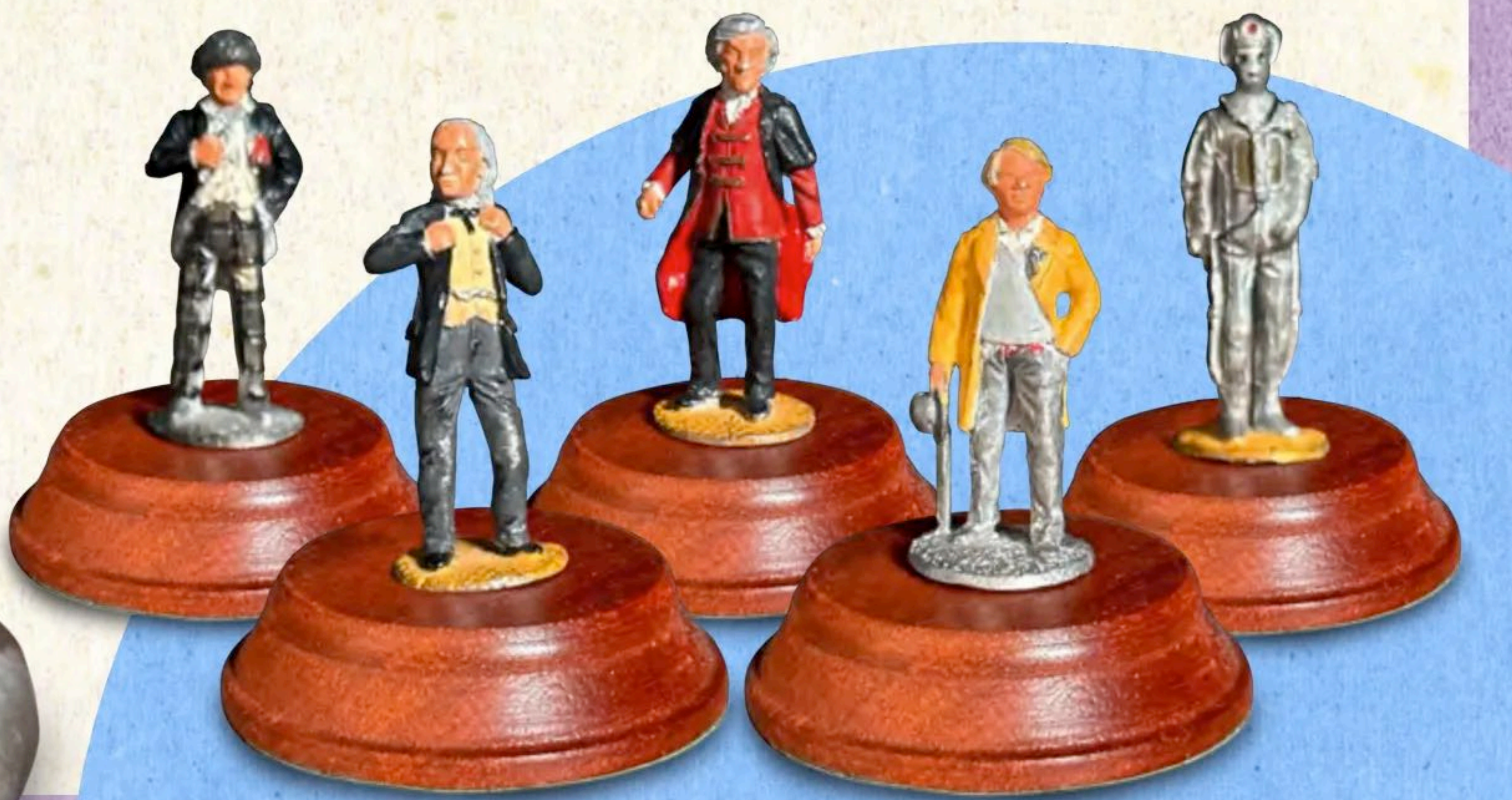
First out of the box from FAC were 80mm likenesses of the Fourth Doctor, Leela, K9, a Dalek and a Cyberman. These were all available in three finishes: fully painted, unpainted but with an ‘antique wash’ applied, or in kit form for buyers to paint themselves. “They reminded me of the chess pieces in *The Five Doctors*,” says Richard’s fellow Londoner Matt Carter, referring to the small figurines of various time-scoop victims that the dastardly Borusa placed around his deadly board. “I had to have them!”

However, none of these characters had actually appeared on the evil Time Lord’s table-top game set, and fans would have to wait until a little later in the year for the Fifth Doctor to arrive. When he did, it was in 40mm form, holding his hat and leaning rather nonchalantly on his cricket bat. This smaller scale was perfect for Matt, who could at last get in on the action. “I couldn’t afford the 80mm range,” he says. “They were well beyond my pocket money!”

Matthew’s Fifth Doctor seems to be sporting an attractive pair of silver slacks. “Peter Davison still doesn’t have his trousers painted,” he explains. “I obviously decided it was too tricky to even attempt the stripes!” Others, like Richard, chose not to attack their figures with a very small brush loaded with Humbrol enamel paint. “I never dared,” he grins.

It wasn’t until 1986 that a larger, more Death Zone-accurate Fifth Doctor model would arrive, with optional pre-painted trousers. But of course, by that time, the cream crusader had had his chips. Fine Art Castings’ range of models ended in 1987 without issuing a miniature Susan, which means that no one was ever able to play the game of Rassilon piece-for-piece. Unless of course they had a spare Fifth Doctor, a lot of paint and a little imagination... →



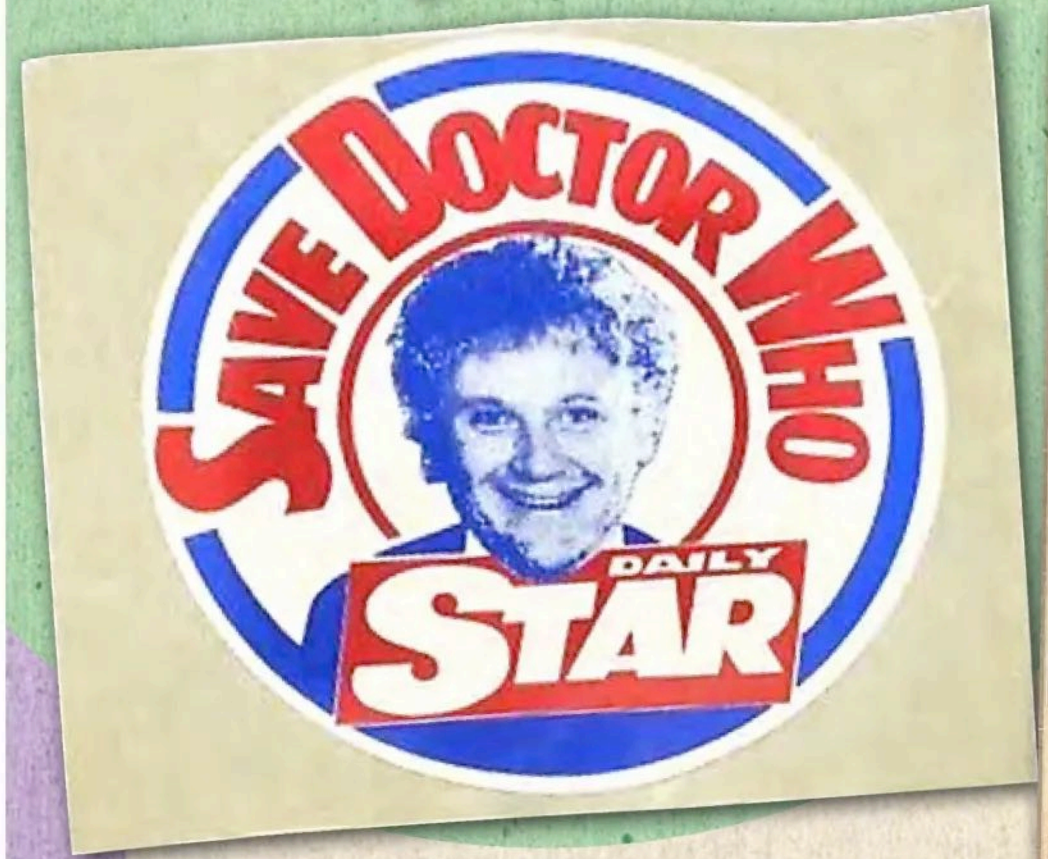


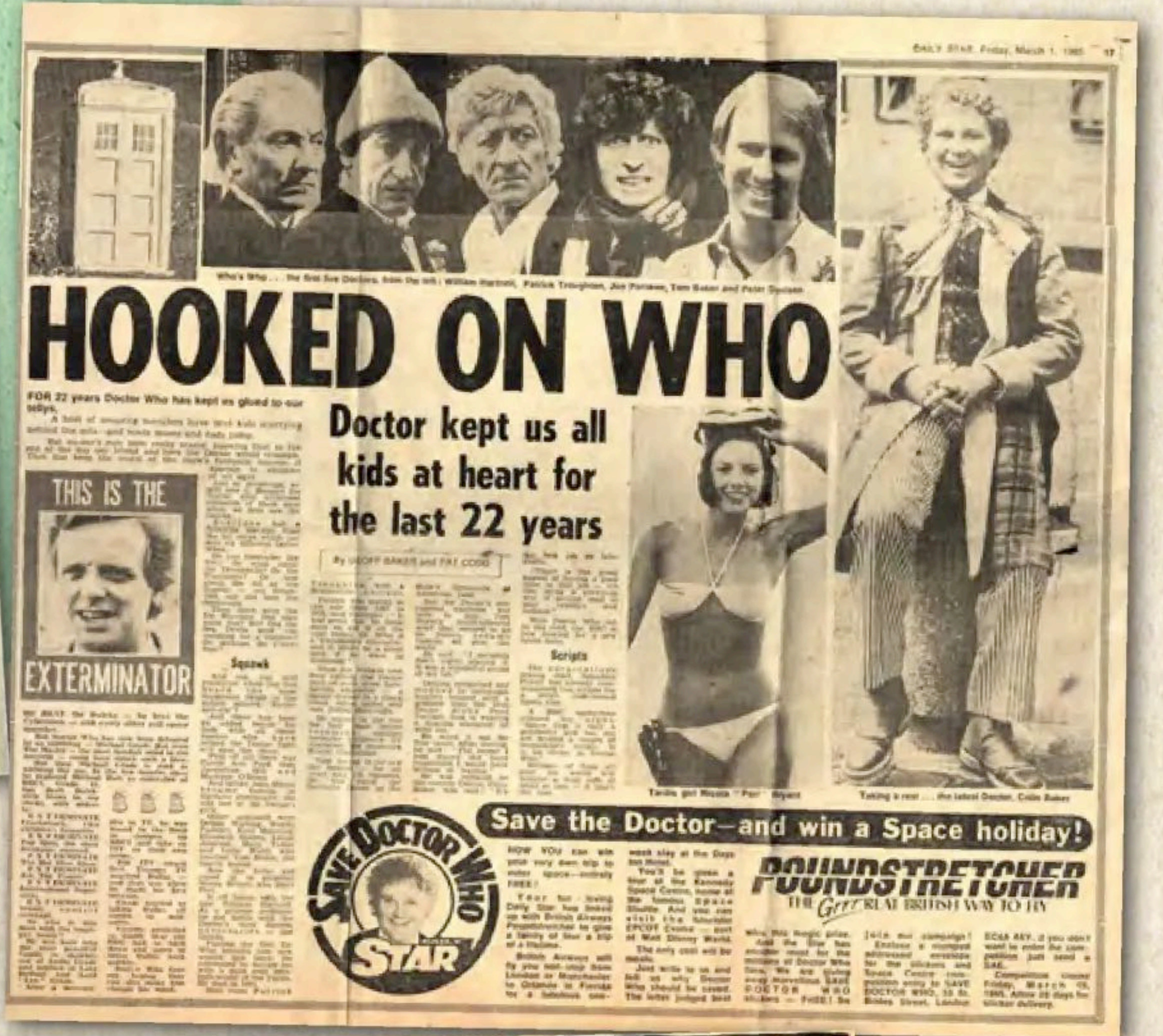
Top: Painted Fine Art Castings models from Matt Carter’s collection.

Above: The 40mm Master in its original packaging.

Right: Richard Jones’ model of the Fifth Doctor.

Far right: More of Matt Carter’s models – the Fifth Doctor’s trousers remain unpainted.





DAILY STAR, Friday, March 1, 1985

Who's Who . . . the first five Doctors, from the left: William Hartnell, Patrick Troughton, Jon Pertwee, Tom Baker and Peter Davison

HOOKED ON WHO

Doctor kept us all kids at heart for the last 22 years

THIS IS THE EXTERMINATOR

Save the Doctor—and win a Space holiday!

POUNDSTRETCHER

Far left: A 'Save Doctor Who' sticker from the *Daily Star*.

Left: The 1 March 1985 edition of the *Daily Star* included a feature on *Doctor Who* and a cartoon by Bill Caldwell.

Below left: Images from the promotional video of *Doctor in Distress*.

Below right: The sleeve of the charity single.

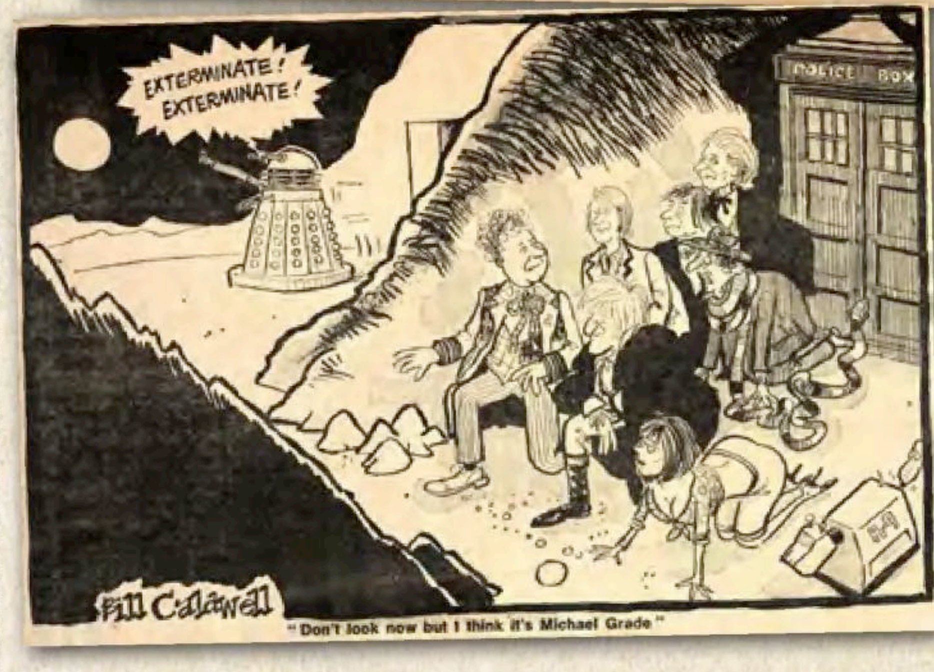
Bottom right: Singers on *Doctor in Distress* included Sally Thomsett, Faith Brown, Colin Baker, Nicola Bryant and Bobby G.

1985

'Save Doctor Who' sticker

In the cold hard light of 1985, the honeymoon was most definitely over. Less than two years after its triumphant birthday celebrations, *Doctor Who* had been cancelled.

Or had it? National newspaper *The Sun* certainly seemed to think so; at least, that was the impression it was trying to create. "Dr WHO IS AXED IN A BBC PLOT" bellowed its front page on Thursday 28 February, continuing with: "*Doctor Who* was axed by the BBC last night." The decision had actually been relayed to John Nathan-Turner on the morning of Monday the 25th. By the time it reached its own small print, *The Sun* was ready to admit that the show was actually being put on a year-and-a-half hiatus, revealing that "TV bosses say they cannot afford to make any new shows about the famous time-traveller for 18 months." This tallied with the BBC statement printed by the *Evening Standard,* which had officially broken the story the previous evening: "*Doctor Who* is being rested, but will be back next year."



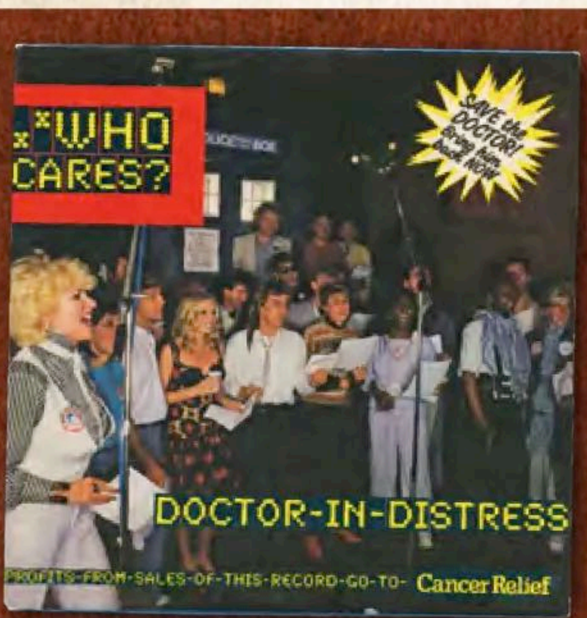
"Don't look now but I think it's Michael Grade"

Even this slightly less alarming news was too much for the tabloids to tolerate, many of which took up the cause, but none more passionately than the *Daily Star*. Its Friday issue was filled with columns concentrating

Let's all answer his SOS

In the mid-1980s, people knew how to solve an international crisis – with a charity single. At the suggestion of production manager Gary Downie, a song about *Doctor Who*'s hiatus was swiftly written and a troupe of showbusiness personalities got together at London's Trident Studios to record it, Band Aid style. These included members of Ultravox and Bucks Fizz, alongside *Doctor Who* alumni Colin Baker, Nicola Bryant, Anthony Ainley and Nicholas Courtney – many of whom could be seen wearing their *Daily Star* badges on the record sleeve.

Despite a universal panning and the BBC's outright refusal to play the tune on its own stations, *Doctor in Distress* boasted a fine pedigree. Producer Ian Levine had been responsible for a string of Hi-NRG hits, while musician Hans Zimmer would go on to become an Oscar-winning composer. Allowing for the odd awkward lyric about trigger-happy Yetis and one or two unwarranted caterwauls, it was perfectly in step with any number of disco ditties bouncing around the charts at the time. Crucially, the single was released in aid of Cancer Relief, a fact of which every member of the Who Cares? supergroup may remain justly proud.



on the crisis, alongside a big article praising the long-running show and a skilfully drawn (but inevitably lewd) cartoon from veteran scribbler Bill Caldwell. Buoyed by the 'success' of its previous efforts to save *Bergerac* and *Worzel Gummidge*, the *Star* transformed what was essentially a quirk of television scheduling into a political campaign, urging their readers to pen letters of support or protest and even offering free badges, similar in design to those that tend to pop up around major elections.

By the following day, it seemed the letters and badges had done their work, and the *Star* was congratulating itself on rescuing the series. "Dr Who is safe," reported Geoff Baker, opposite a large photograph of Nicola Bryant gamely using two of their stickers as earrings, adding: "he'll be back next year in a new-look shorter show."

And there's the kicker. When *Doctor Who* returned to our screens after a 17-month break, it was as a series of 14 x 25-minute episodes, rather than the previous year's set of 13 x 45-minute chunks – a whopping reduction of over 40 per cent in actual screen-time. We'd won the battle, but had we lost the war?

1986

Space station model

Reeling from the suspension furore and smarting from accusations of tacky production values, *Doctor Who* had a lot to prove in 1986. But the season-length epic *The Trial of a Time Lord* came out swinging, determined to silence the critics. Right at the start of the first episode, a jaw-dropping visual effects sequence showing a vast space station seemed to take direct aim at Hollywood behemoth *Star Wars*. It still looks impressive today.

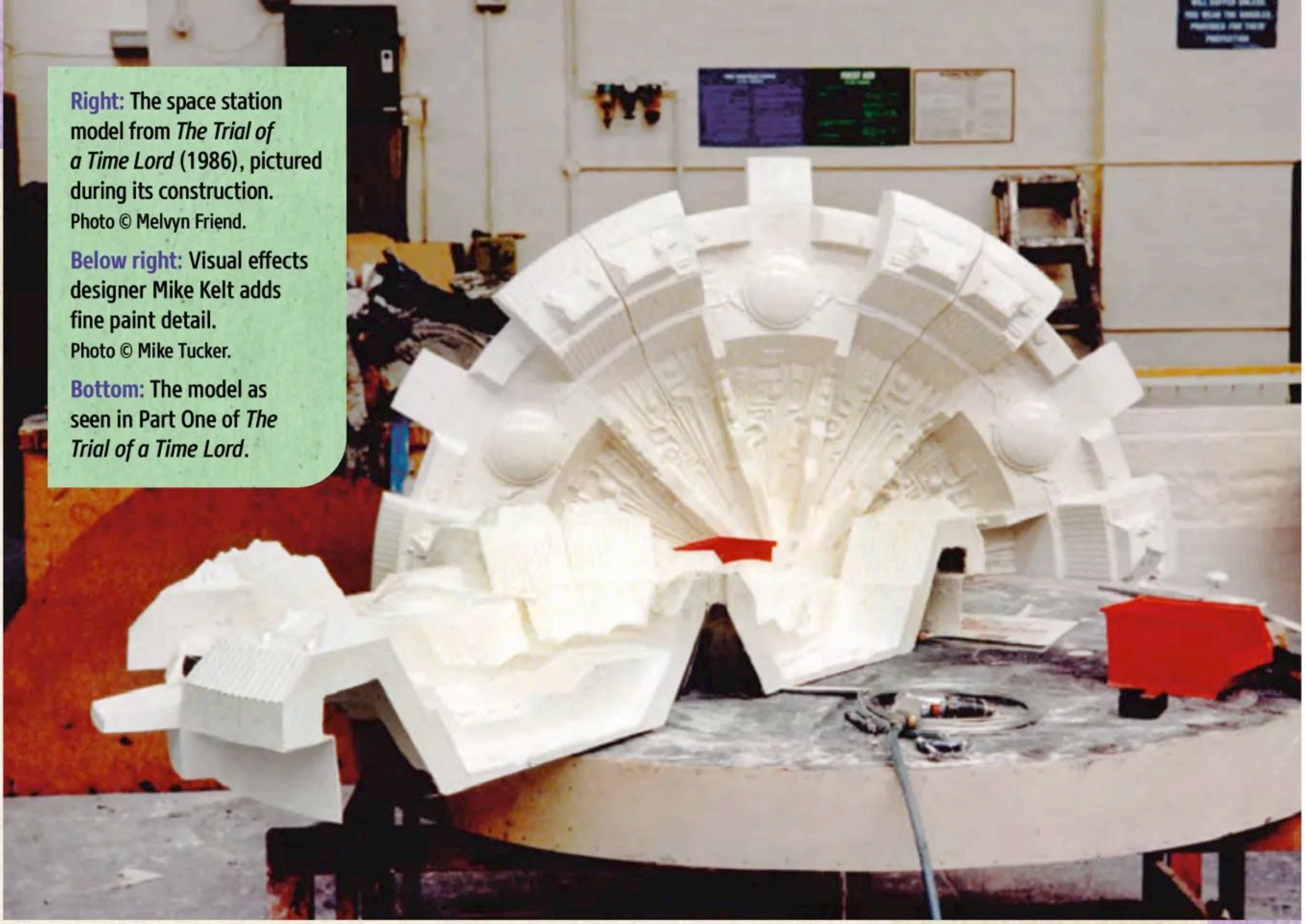
"I quite liked the fact that *Doctor Who* had a creative element to it, more than, say, a drama, where you were perhaps just blowing something up or recreating rain," says Mike Kelt, in charge of visual effects for Parts One to Four of *Trial.* "You were able to *design* things." Having attended the prestigious Glasgow School of Art, Kelt had previously created the new-look TARDIS console for 1983's *The Five Doctors,* and was duly let loose on this new centrepiece. "I was given complete freedom to design something," he remembers. "I storyboarded it and presented it and said, 'This is my idea.'"

Having got the thumbs-up from John Nathan-Turner and director Nicholas Mallet, Mike set about constructing the giant prop. "It was about six feet in diameter," he explains. "We made one sixth of that shape in essentially very dense polystyrene, then made a fibre-glass mould in six sections which bolted together." With its hexagonal layout, banks of blinking lights and even a central spire/column, the massive model was eerily evocative of Mike's earlier work on the TARDIS control hub. "I don't remember considering it in that way," he muses, adding that the influence was "possibly subliminal. It was a more interesting shape than a circle!"

After production, the model was put on display at Longleat's *Doctor Who* exhibition, where tragically it was destroyed in a fire. But it lives forever in that magical minute when a battered and bruised little TV show dared to imagine itself as a cinema contender, and it got another moment in the sun many years later via a showing at London's National Film Theatre. "I've never really gone to a *Doctor Who* event, but I agreed to go to this one," says Mike. "They showed the sequence on the big screen, and even I was surprised."

Four decades after the fact, this single shot remains a testament to the ambition of the show's creators, determined to conjure movie-level images on a television budget. "It was a challenge," Mike reflects."It was an attempt to show that we could do as good as anybody else."→

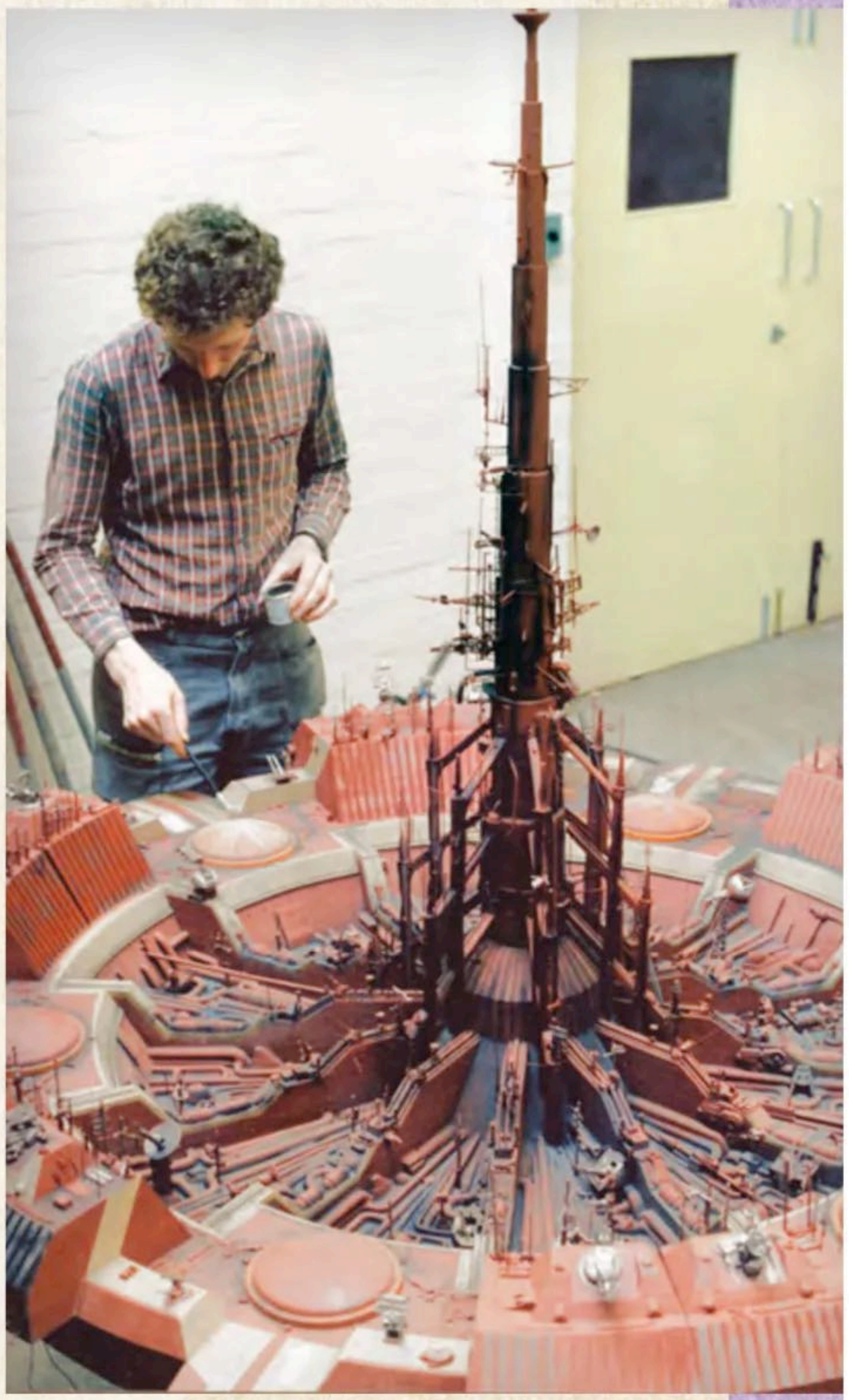
A jaw-dropping visual effects sequence of a vast space station seemed to take direct aim at Hollywood.

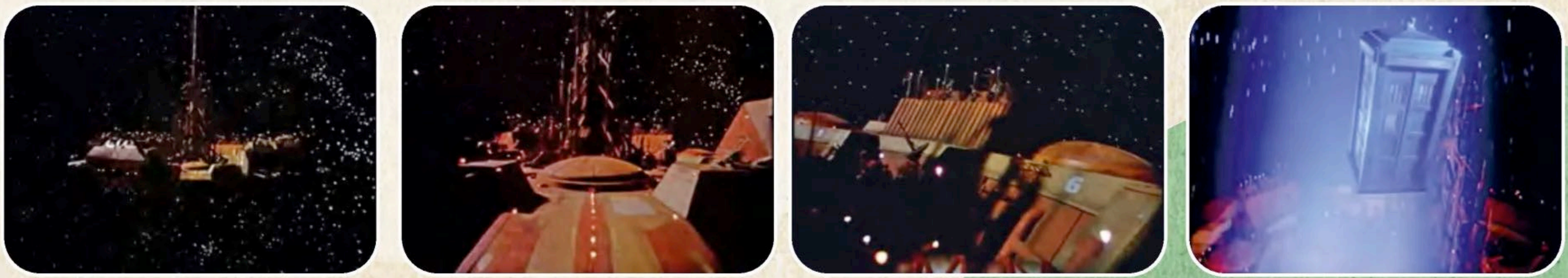


Right: The space station model from *The Trial of a Time Lord* (1986), pictured during its construction.
Photo © Melvyn Friend.

Below right: Visual effects designer Mike Kelt adds fine paint detail.
Photo © Mike Tucker.

Bottom: The model as seen in Part One of *The Trial of a Time Lord*.





1987

Ace's jacket

Never mind all those question marks flying about the place. There can be no greater totem of late 1980s *Doctor Who* than Ace's incredible badge-covered jacket. Partly inspired by an article in fashion mag *The Face*, the task of creating this iconic item fell to actor Sophie Aldred, in her first television role.

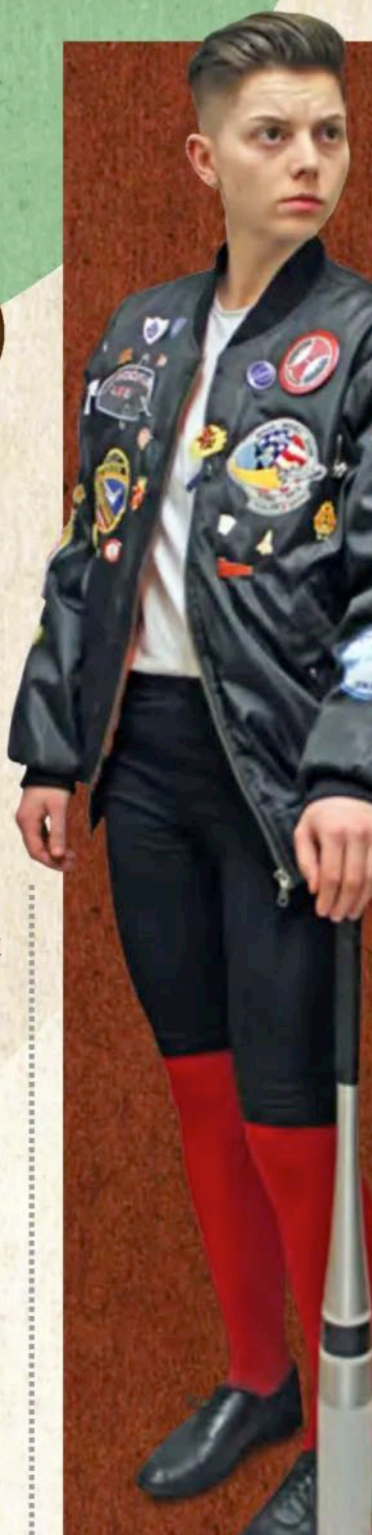
"I made it up," she beams. "How it came about was: at the readthrough, [script editor] Andrew Cartmel came up to me and said, 'I really love what you're wearing – do you think it's the sort of style that Ace would have?' I was wearing cut-off army shorts, stripy socks, Doc Marten shoes and a stripy blue-and-white top. So I took that as carte blanche to actually go and design my own costume."

The idea for the pin-plastered jacket had already been seeded while Sophie was in Manchester, performing in a production of *Fiddler on the Roof*. "One night I went to a gay club," she recalls, "and there was a guy standing at the bar wearing a black flight jacket with a *Blue Peter* badge on it – so I thought of him." Already an avid *Blue Peter* fan with two badges of her own, Aldred and wardrobe master Richard Croft decorated the rest of the jacket with buttons and patches from a small souvenir shop on Oxford Street. "It was Richard's idea to have the 'Ace' on the back," says Sophie. "It's sort of based on a baseball jacket, I guess."

However, the unique nature of some of Sophie's personal contributions – such as the 'Charlie Camel' brooch – would lead to continuity problems down the line. "The badges would fall off quite frequently, and they change from jacket to jacket," she explains. "As far as I remember there were three, maybe four, but two of them were badged up pretty much the same."

Some of these precious garments are now in private hands, but the template – the one that Sophie wore in 2022's *The Power of the Doctor* – has been with her since the original series ended in 1989. With all this swapping around – on and off of stunt doubles, and in and out of the sea – how can she be sure hers is the very first? "I know this is the one, because it's the only one that's got the pocket," she smiles. "I had a pocket made inside, for scripts." She pauses, and adds with a twinkle: "and nitro-nine canisters!" **DWM**

> **The task of creating this iconic item fell to actor Sophie Aldred.**



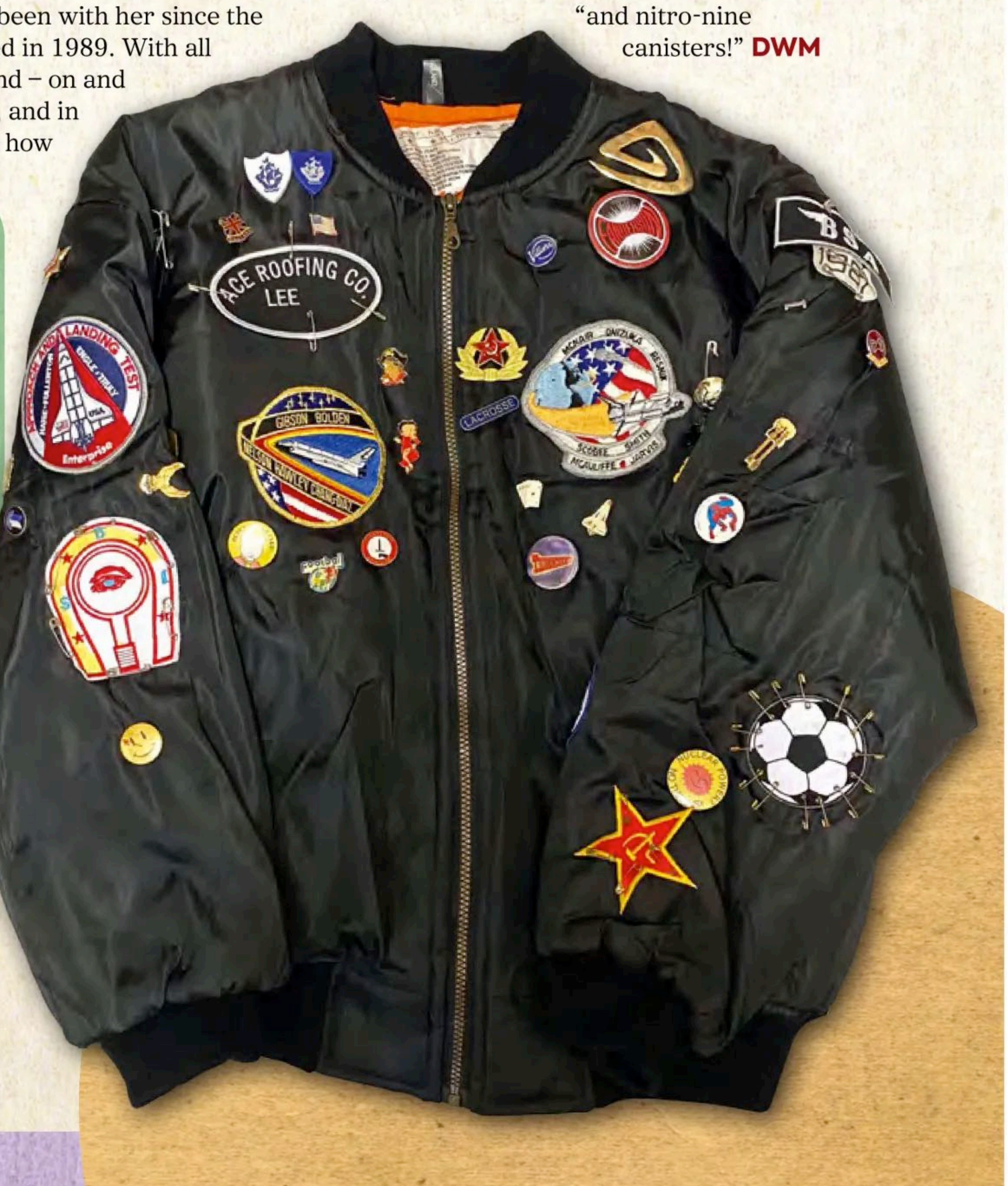
Double trouble

As one might imagine, Ace's jacket is a popular choice for cosplayers. Social media director Christel Dee has devoted the last decade to creating an ever-more-perfect replica of this legendary outfit.

"I started getting into 'classic' *Doctor Who* during the 50th anniversary year and immediately fell in love with Ace's character – she really stood out as an incredibly cool and badass woman," says Christel. "To me, Ace's jacket represents all the things I love about her. It's unique, stylish, and the huge variety of badges symbolise lots of different facets of her character."

In collaboration with designer Dom Green, Christel has compiled a detailed guide to all the different trinkets adorning the amazing garment. "It's an ongoing project," she admits. "Even a couple of weeks ago I replaced two badges with more accurate versions."

Having debuted in an episode of the web series *Doctor Who: The Fan Show*, Christel's Ace cosplay still elicits big reactions in public – but not always the reactions one might expect. "My favourite was in my local Tesco on my way back from Comic Con," she smiles. "A policeman informed me that my baseball bat was an 'offensive weapon' and asked me to conceal it!"

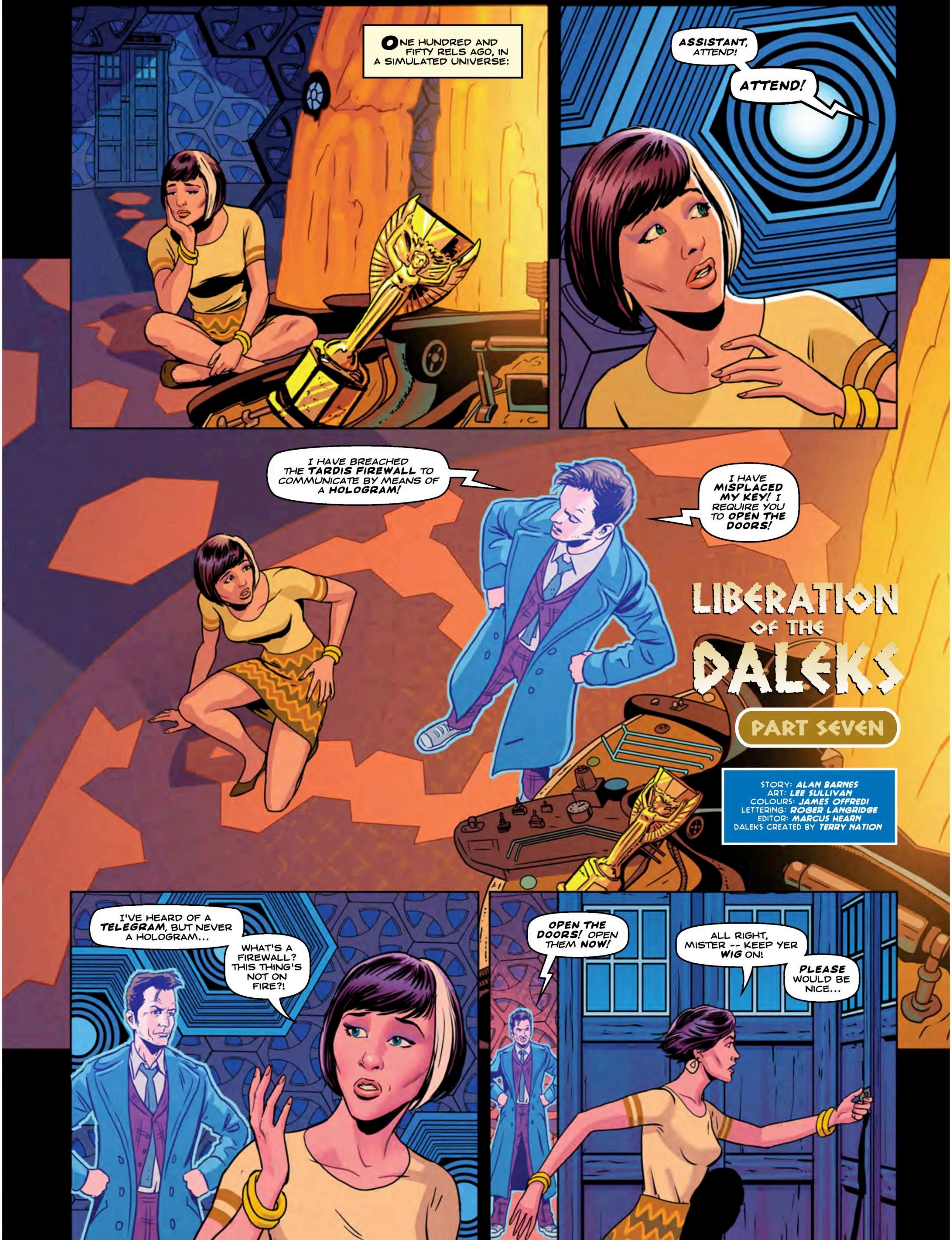


Above left: Christel Dee cosplays as Ace.

Above right: Christel with Ace actor Sophie Aldred.

Below: Sophie shows off the inside pocket of her Ace jacket during a Zoom call with DWM.

Right: Sophie's original Ace jacket.

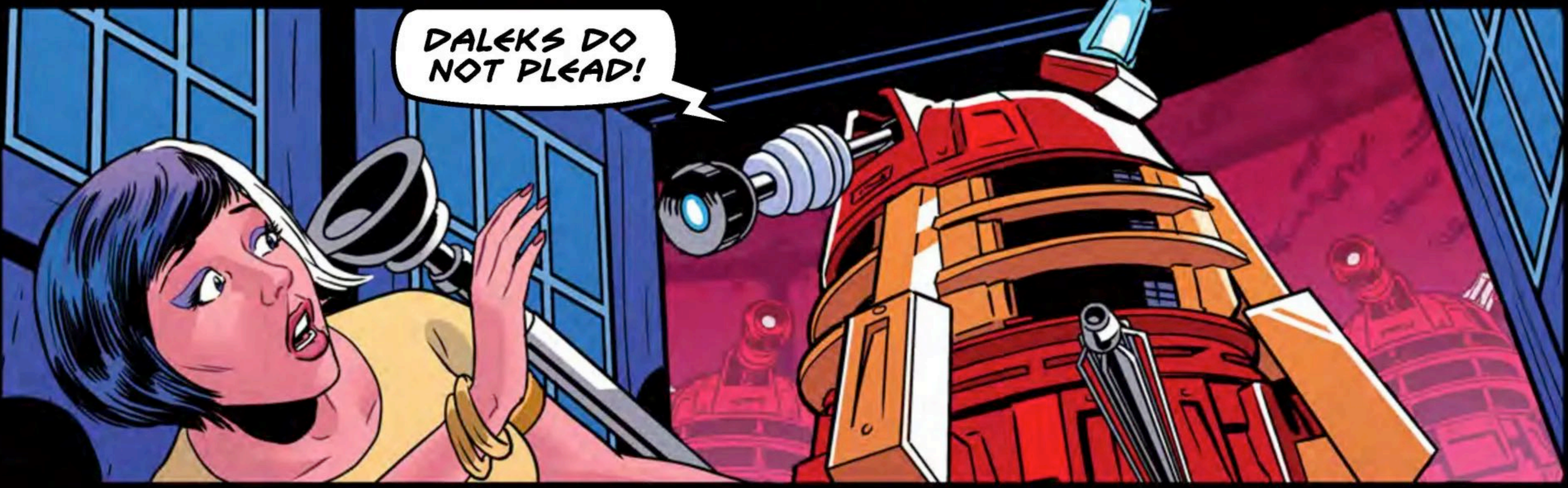


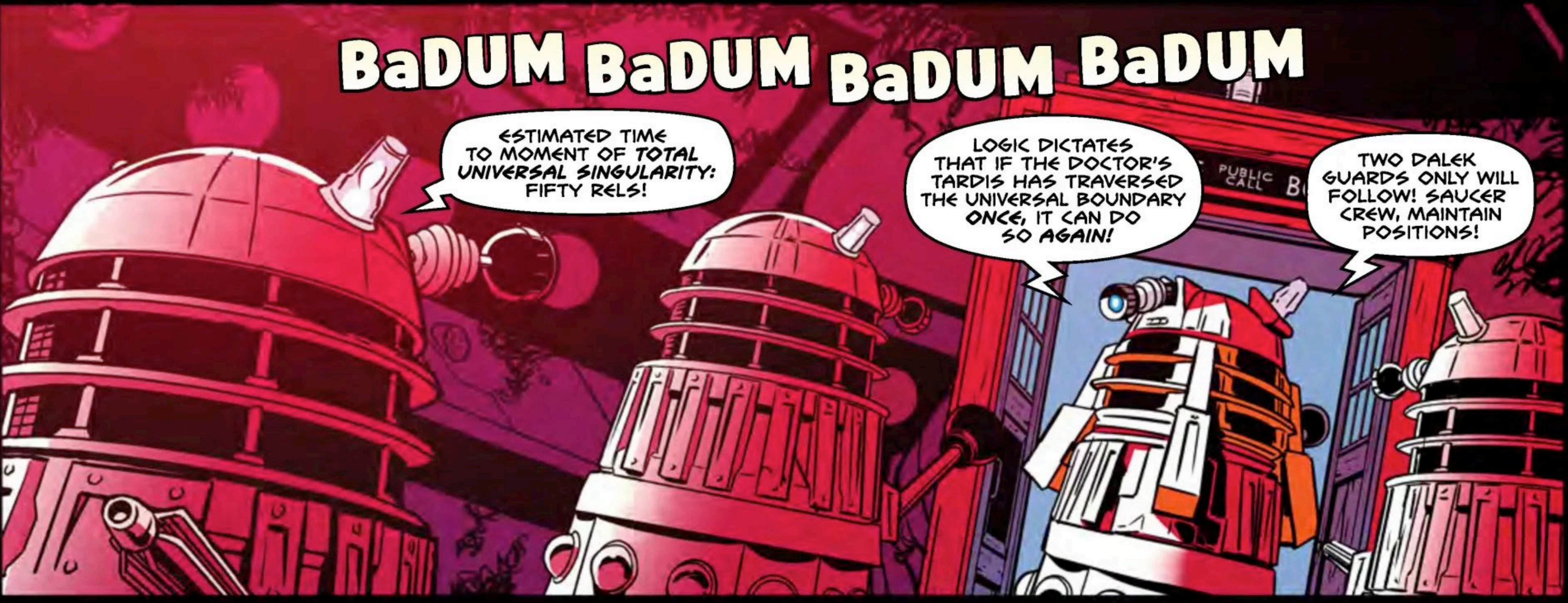
LIBERATION OF THE DALEKS

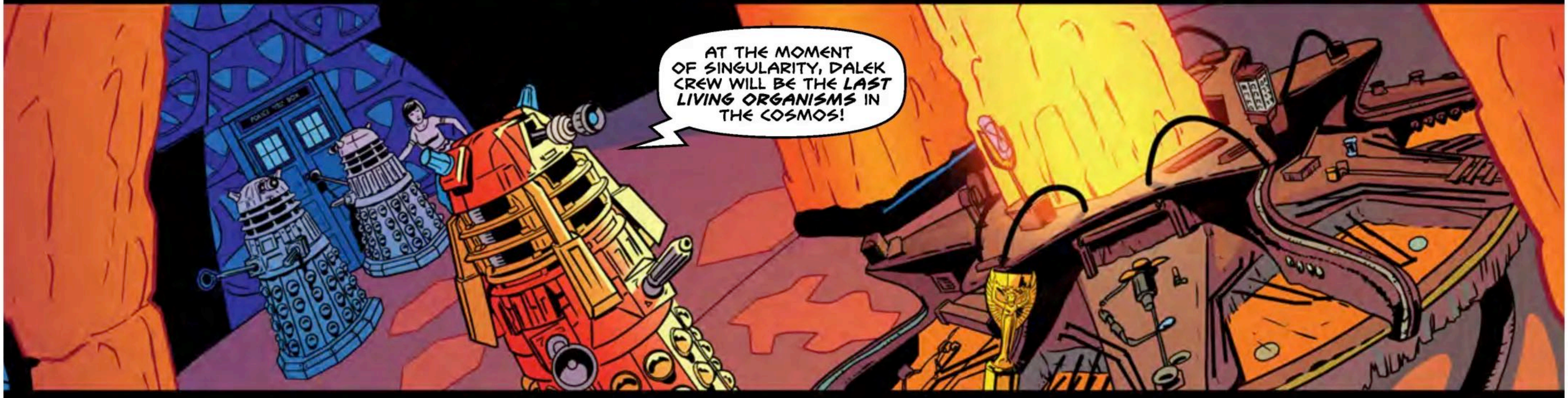
PART SEVEN

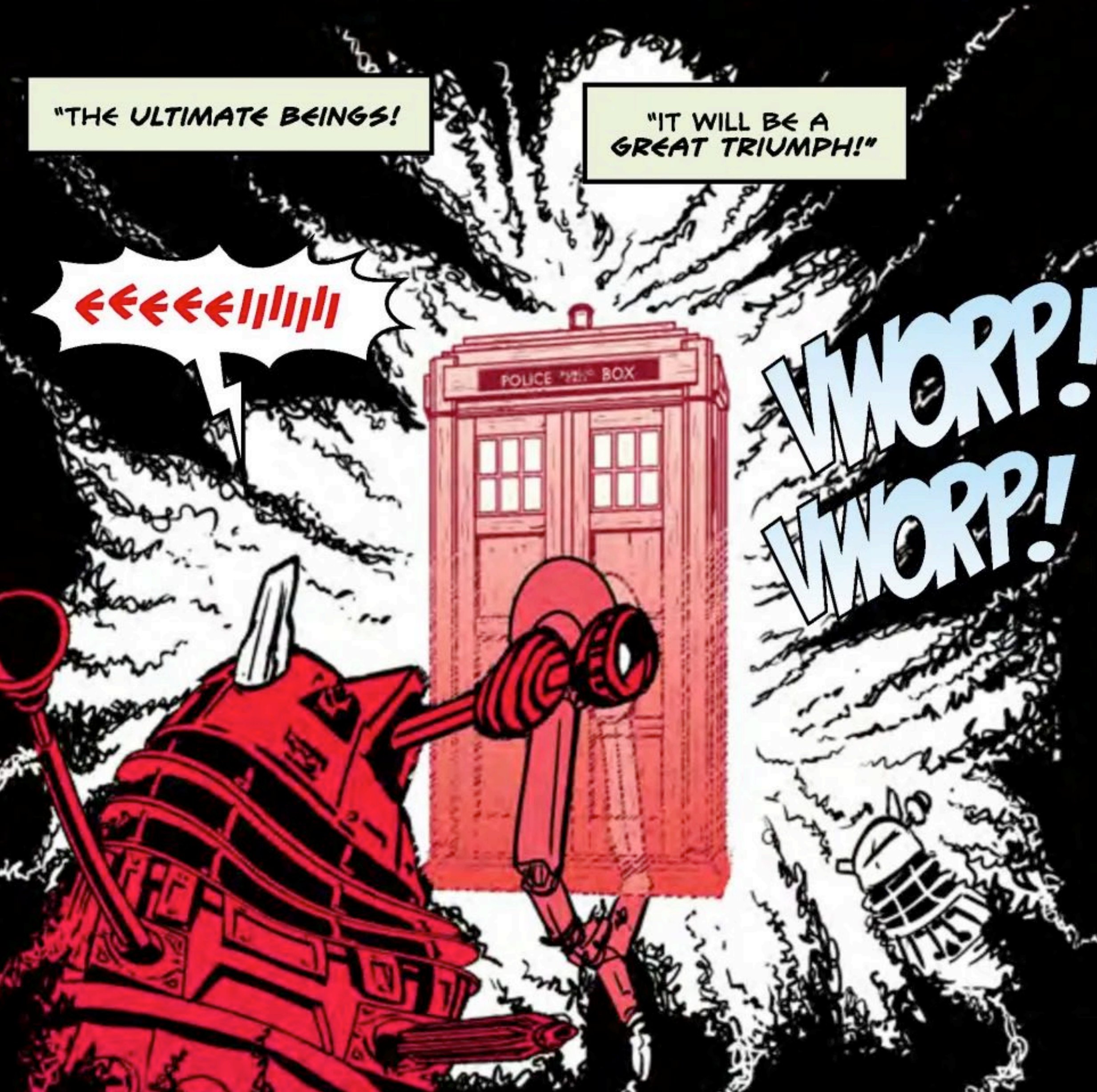
STORY: **ALAN BARNES**
ART: **LEE SULLIVAN**
COLOURS: **JAMES OFFREDI**
LETTERING: **ROGER LANGRIDGE**
EDITOR: **MARCUS HEARN**
DALEKS CREATED BY **TERRY NATION**

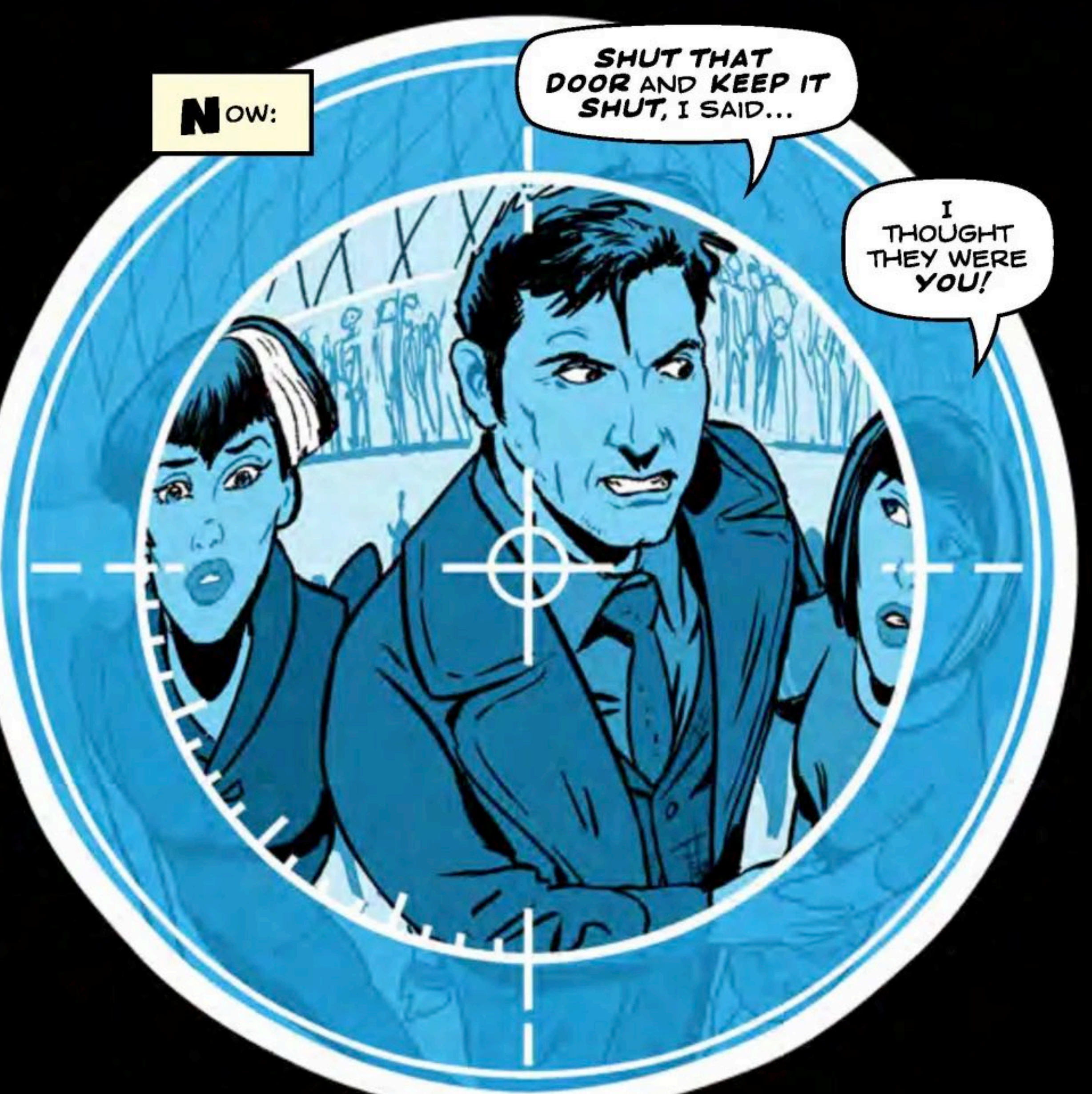
ONE HUNDRED AND FIFTY RELS AGO, IN A SIMULATED UNIVERSE:
ASSISTANT, ATTEND!
ATTEND!
I HAVE BREACHED THE TARDIS FIREWALL TO COMMUNICATE BY MEANS OF A HOLOGRAM!
I HAVE MISPLACED MY KEY! I REQUIRE YOU TO OPEN THE DOORS!
I'VE HEARD OF A TELEGRAM, BUT NEVER A HOLOGRAM...
WHAT'S A FIREWALL? THIS THING'S NOT ON FIRE?!
OPEN THE DOORS! OPEN THEM NOW!
ALL RIGHT, MISTER -- KEEP YER WIG ON!
PLEASE WOULD BE NICE...

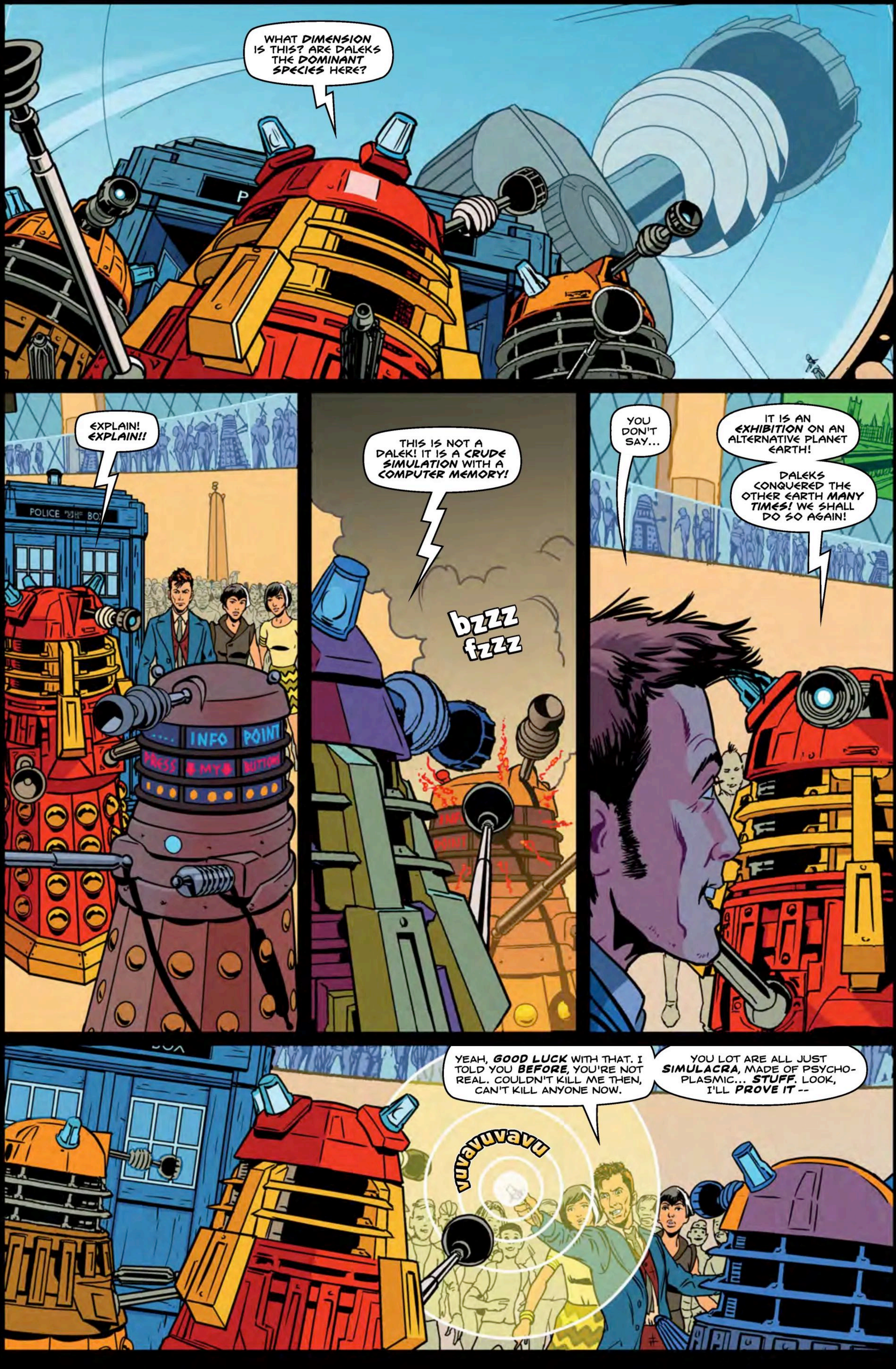

DALEKS DO NOT PLEAD!

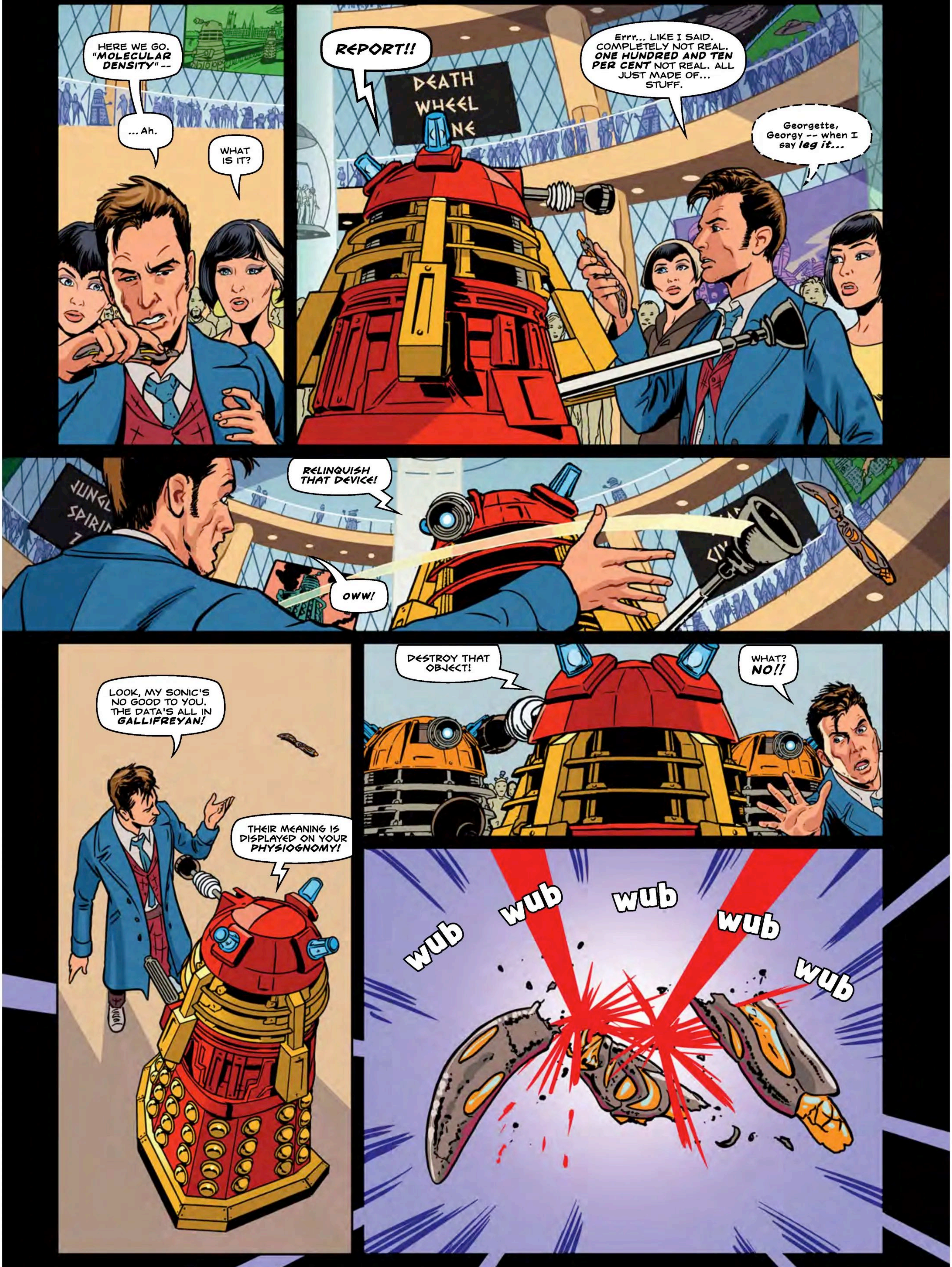

BaDUM BaDUM BaDUM BaDUM
ESTIMATED TIME TO MOMENT OF *TOTAL UNIVERSAL SINGULARITY:* FIFTY RELS!
LOGIC DICTATES THAT IF THE DOCTOR'S TARDIS HAS TRAVERSED THE UNIVERSAL BOUNDARY *ONCE*, IT CAN DO SO *AGAIN!*
TWO DALEK GUARDS ONLY WILL FOLLOW! SAUCER CREW, MAINTAIN POSITIONS!

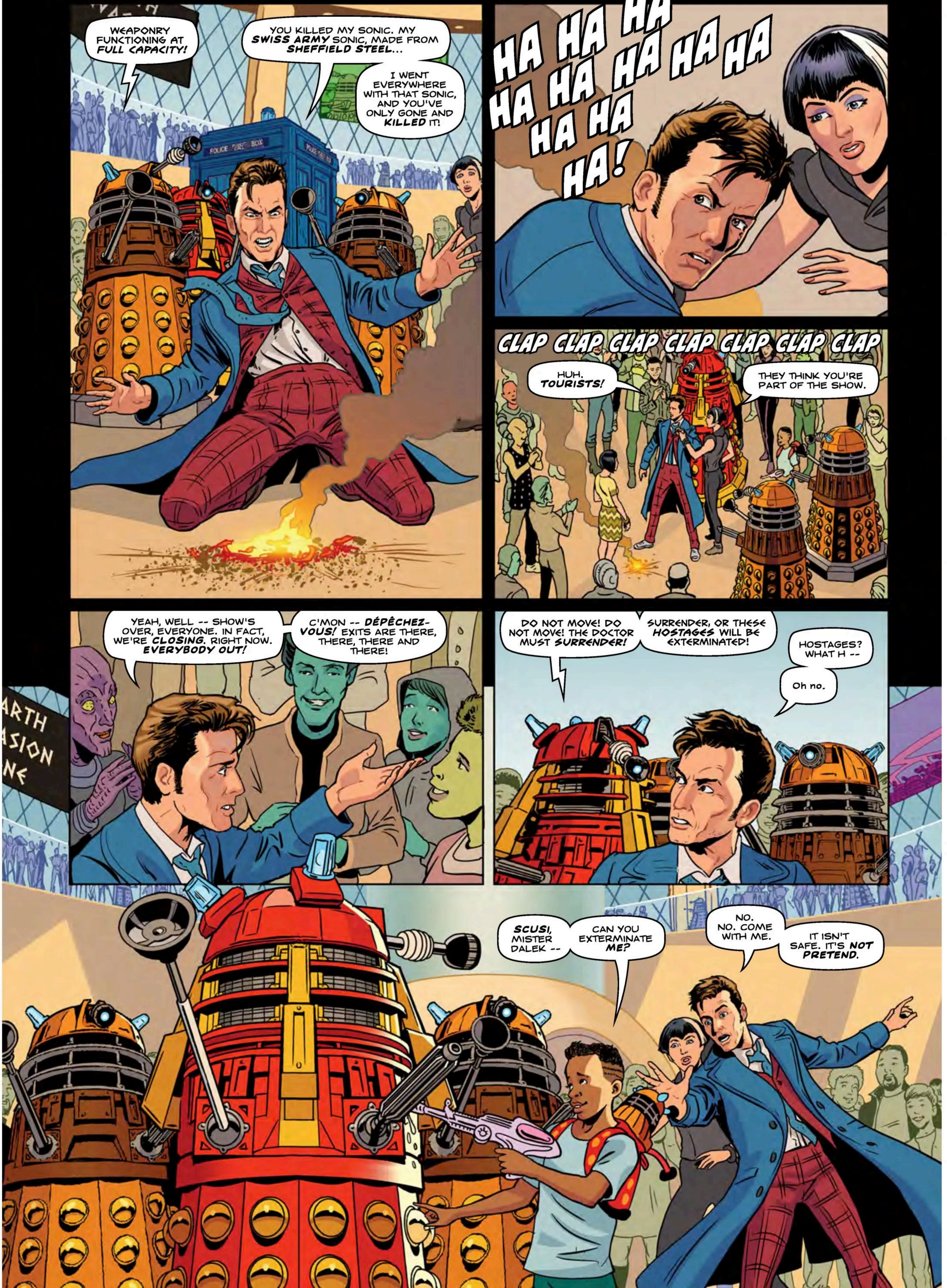

AT THE MOMENT OF SINGULARITY, DALEK CREW WILL BE THE *LAST LIVING ORGANISMS* IN THE COSMOS!

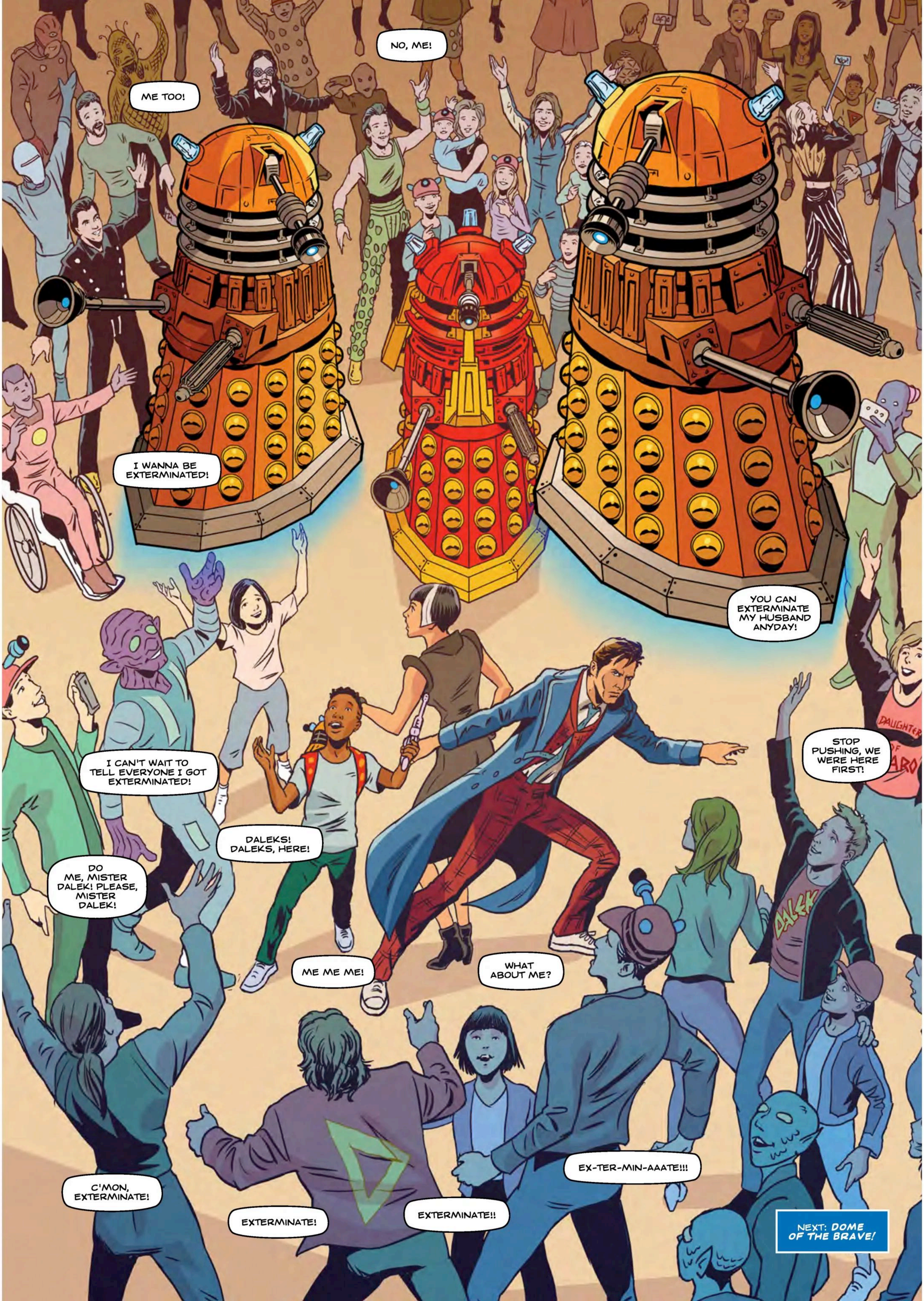

"THE *ULTIMATE* BEINGS!
"IT WILL BE A *GREAT TRIUMPH!*"
EEEEEIIIIII
POLICE BOX
VWORP! VWORP!


NOW:
SHUT THAT DOOR AND *KEEP IT SHUT*, I SAID...
I THOUGHT THEY WERE *YOU!*


WHAT DIMENSION IS THIS? ARE DALEKS THE DOMINANT SPECIES HERE?
EXPLAIN! EXPLAIN!!
POLICE BOX
INFO POINT
PRESS MY BUTTON
THIS IS NOT A DALEK! IT IS A CRUDE SIMULATION WITH A COMPUTER MEMORY!
bzzz fzzz
YOU DON'T SAY...
IT IS AN EXHIBITION ON AN ALTERNATIVE PLANET EARTH!
DALEKS CONQUERED THE OTHER EARTH MANY TIMES! WE SHALL DO SO AGAIN!
YEAH, GOOD LUCK WITH THAT. I TOLD YOU BEFORE, YOU'RE NOT REAL. COULDN'T KILL ME THEN, CAN'T KILL ANYONE NOW.
YOU LOT ARE ALL JUST SIMULACRA, MADE OF PSYCHO-PLASMIC... STUFF. LOOK, I'LL PROVE IT --
vuvavuvavu


HERE WE GO. "MOLECULAR DENSITY" --
...Ah.
WHAT IS IT?
REPORT!!
DEATH WHEEL
Errr... LIKE I SAID. COMPLETELY NOT REAL. ONE HUNDRED AND TEN PER CENT NOT REAL. ALL JUST MADE OF... STUFF.
Georgette, Georgy -- when I say leg it...
RELINQUISH THAT DEVICE!
OWW!
LOOK, MY SONIC'S NO GOOD TO YOU. THE DATA'S ALL IN GALLIFREYAN!
THEIR MEANING IS DISPLAYED ON YOUR PHYSIOGNOMY!
DESTROY THAT OBJECT!
WHAT? NO!!
wub wub wub wub wub


WEAPONRY FUNCTIONING AT *FULL CAPACITY!*
YOU KILLED MY SONIC. MY ***SWISS ARMY*** SONIC, MADE FROM ***SHEFFIELD STEEL***...
I WENT EVERYWHERE WITH THAT SONIC, AND YOU'VE ONLY GONE AND ***KILLED*** IT!
POLICE PUBLIC CALL BOX
HA HA HA HA HA HA HA HA HA HA HA!
CLAP CLAP CLAP CLAP CLAP CLAP CLAP
HUH. ***TOURISTS!***
THEY THINK YOU'RE PART OF THE SHOW.
YEAH, WELL -- SHOW'S OVER, EVERYONE. IN FACT, WE'RE ***CLOSING***. RIGHT NOW. ***EVERYBODY OUT!***
C'MON -- ***DÉPÊCHEZ-VOUS!*** EXITS ARE THERE, THERE, THERE AND THERE!
ARTH
ASION
NE
DO NOT MOVE! DO NOT MOVE! THE DOCTOR MUST ***SURRENDER!***
SURRENDER, OR THESE ***HOSTAGES*** WILL BE EXTERMINATED!
HOSTAGES? WHAT H --
Oh no.
SCUSI, MISTER DALEK --
CAN YOU EXTERMINATE ***ME?***
NO. NO. COME WITH ME.
IT ISN'T SAFE. IT'S ***NOT PRETEND***.


NO, ME!
ME TOO!
I WANNA BE EXTERMINATED!
YOU CAN EXTERMINATE MY HUSBAND ANYDAY!
I CAN'T WAIT TO TELL EVERYONE I GOT EXTERMINATED!
STOP PUSHING, WE WERE HERE FIRST!
DAUGHTER
DALEKS! DALEKS, HERE!
DALEK
DO ME, MISTER DALEK! PLEASE, MISTER DALEK!
ME ME ME!
WHAT ABOUT ME?
EX-TER-MIN-AAATE!!!
C'MON, EXTERMINATE!
EXTERMINATE!
EXTERMINATE!!
NEXT: DOME OF THE BRAVE!

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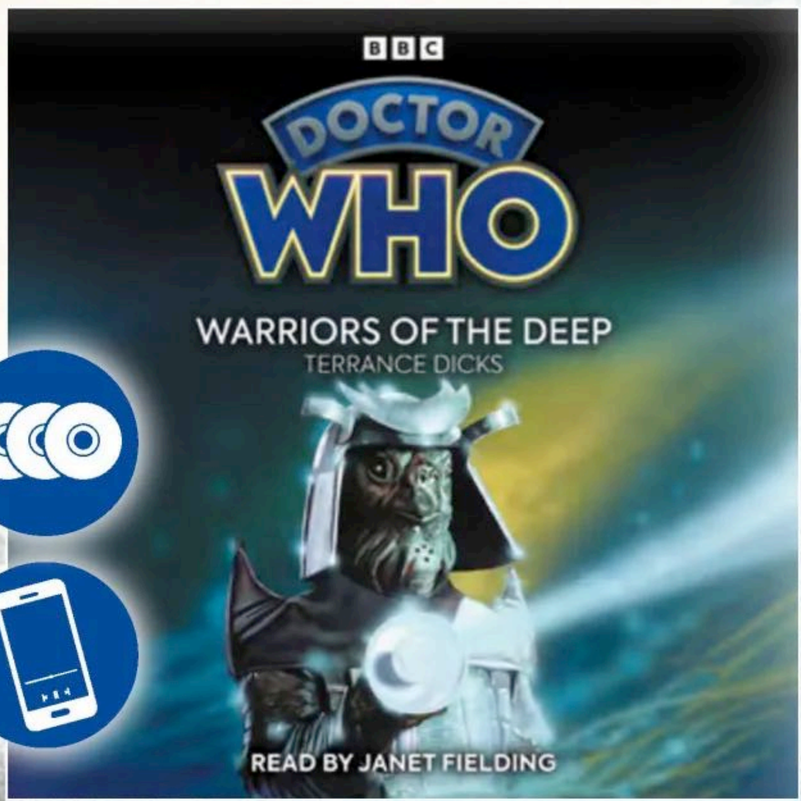
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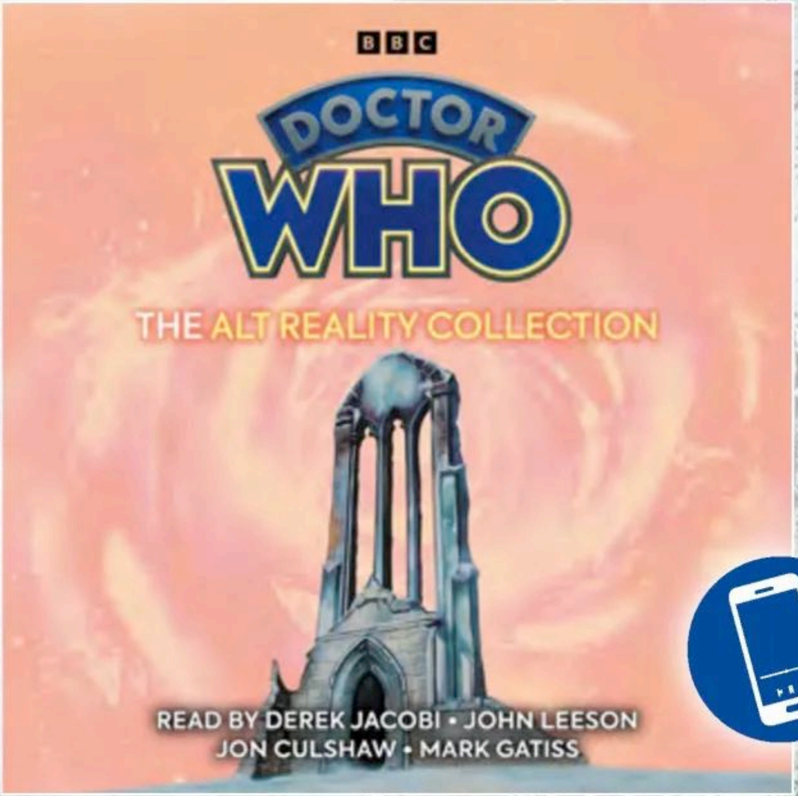
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The Fact of Fiction

Revealing the secrets of the Doctor's adventures – scene by scene.

The Idiot's Lantern

There's bunting high and low as **EDDIE ROBSON** investigates a coronation-set story from 2006.

"That will be the end as far as I'm concerned. Out of respect, I don't think one should do anything." Those were the words of Mary Reynolds, announcing her retirement as a Queen Elizabeth II lookalike upon the death of the monarch in September last year. Reynolds had previously been called upon to look like the Queen in *Silver Nemesis* (1988), one of a handful of brief glimpses *Doctor Who* has given us of our former head of state.

The Power of the Doctor (2022) was the first episode of *Doctor Who* broadcast without Queen Elizabeth II on the throne, and we won't hit our first episode that was made under such circumstances until this Christmas. *Doctor Who* started 11 years into her reign, at which point the idea of doing a period piece about her coronation wouldn't have been entertained; it wasn't proper history yet.

The show finally made such an episode in 2006, looking back more than 50 years. *Then* it was proper history. But the Queen herself was still around.

Of course, *The Idiot's Lantern* isn't really about the Queen at all – she plays no part in the drama and is only seen on a TV screen. It's about the power of communal moments and the role television plays in them. In 1953 this was a brand-new phenomenon, with many people buying a set for the first time. In 2023, our relationship with broadcast television – and the Royal Family – has changed a great deal. Which makes this a fascinating episode to revisit as another coronation looms.

FIRST BROADCAST:
Saturday 27 MAY 2006

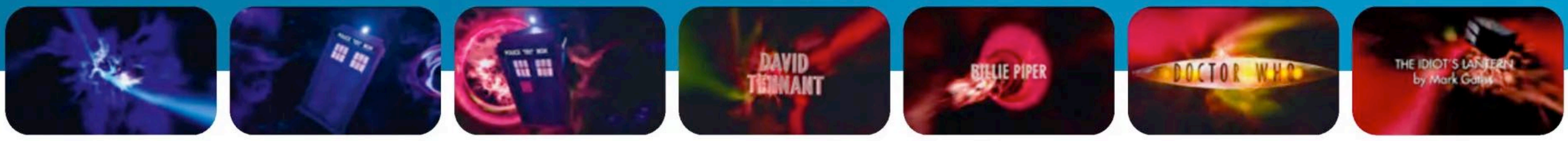
Rain is falling outside Magpie Electricals, a corner shop in Muswell Hill.

00m 01s The very first shot is a 'Dutch tilt' – a technique where the camera is set at an angle so the verticals and horizontals of the image aren't parallel with the edges of the frame. It's not actually Dutch at all, but Deustch; it was developed by Expressionist filmmakers in Germany during the inter-war period, and like many Expressionist techniques it fed into film noir in the 1940s and 50s. It features strongly in Carol Reed's 1949 film *The Third Man*, and it was this that made director Euros Lyn feel it was a good fit for *The Idiot's Lantern*.

Above: Sylvester McCoy (as the Doctor) and Mary Reynolds (HRH Queen Elizabeth II) on location for *Silver Nemesis* (1988).

Right: Rose (Billie Piper) and the Doctor (David Tennant) in *The Idiot's Lantern* (2006).

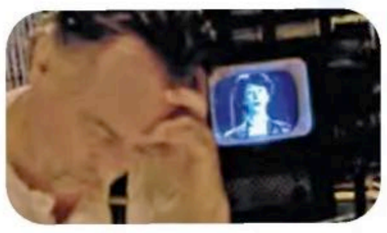
Far right: Family, friends and neighbours gather to watch the Queen's coronation.



00m 06s Inside the shop, the proprietor Mr Magpie (Ron Cook) is fretting over the state of his accounts. Gatiss' original concept for Magpie was for him to be a successful businessman and more of a villain in his own right – but Russell T Davies steered this in the opposite direction, keen for him to be "a bit of a failure. Slightly seedy."

Behind him, a television set shows a BBC continuity announcer (Maureen Lipman). At this time the BBC's continuity announcers appeared in-vision, rather than speaking over idents and captions. Gatiss was thinking of Sylvia Peters (1925-2016), who presented the Coronation coverage; he told **Doctor Who Magazine** in 2006 that he had a recording of *The Quatermass Experiment* that included an announcement from Peters at the end. Maureen Lipman was only credited as The Wire, but here she's playing another, unnamed character – the real continuity announcer.

The programme just broadcast is *What's My Line?* (original run: 1951-63), based on an American panel show. It was a hugely popular part of the Sunday night light-up at this time, and as such it ran at 8.00pm, the heart of the schedule, rather than being the last programme before closedown. The broadcast day actually ended with a sound-only news and weather bulletin, some time between 10.00 and 11.00pm.

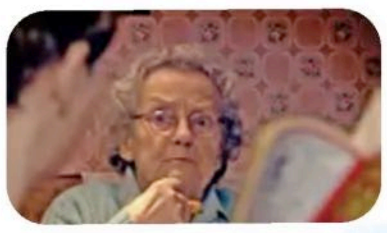


00m 22s The announcer signs off with "And so, from all of us here at Alexandra Palace, a very good night." She really is speaking from Alexandra Palace. This Victorian entertainment hall in Muswell Hill was part-leased to the BBC in the 1930s as a production centre for its new 'high-definition' television service, with two studios set up and a transmitter built. It remained the BBC's main production base until 1956, after which it was given over to news broadcasts.

Lipman had limited availability, as she was playing Florence Foster Jenkins in the West End play *Glorious!* The production schedule included a day in London to get plate shots of Alexandra Palace, for use in the finale. Lipman lived nearby in Muswell Hill, so it was arranged to do both at the same place on 23 January. "It was probably the only thing to be 'broadcast' from there in about 50 years!" Gatiss remarked to **DWM**. Actually, after BBC News stopped using the building in 1969 the BBC continued to produce Open University programmes at Alexandra Palace until 1981. It went on, in the 1990s, to be used for televised events such as the Brit Awards.

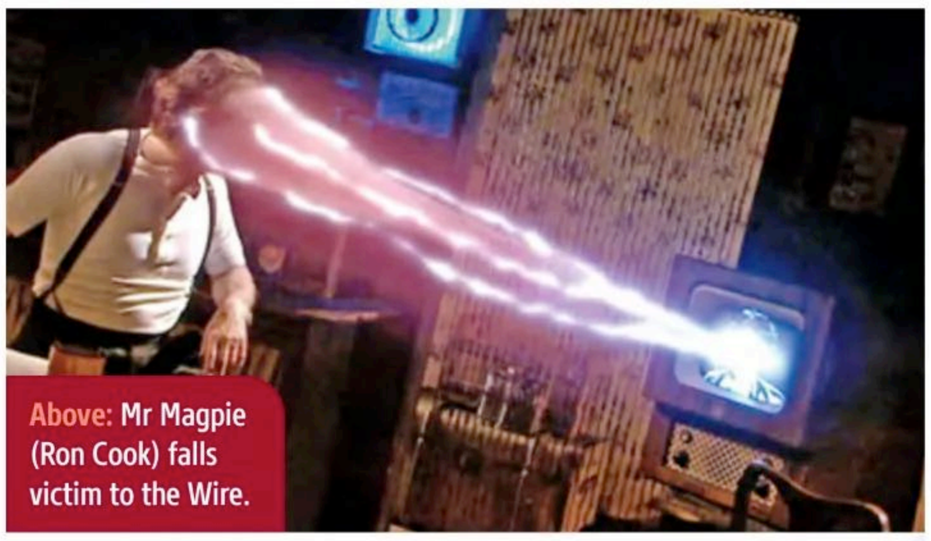
00m 29s BBC Television's famous 'batwings' logo, designed by Abram Games, appears on the screen (though without the 'BBC' text beneath). In fact, this design only made its first appearance on 2 December 1953, but prior to this the BBC didn't even *have* an on-screen logo. "I suppose the more recent setting means that we're likely to get people complaining that there's a 1954 lightshade in a 1953 story, but that's just pedantry," Gatiss said in **DWM**'s preview of this episode.

Nearby the Connolly family are in their living room, listening to the radio.



00m 44s Gran is played by Margaret John (1926-2011), returning to *Doctor Who* 38 years after her appearance as the formidable Megan Jones in *Fury from the Deep* (1968). "She brought in pictures to show us," Tennant noted on the DVD commentary. In the interim she appeared in 130 episodes of *Crossroads* (1964-88) and was a regular in *The District Nurse* (1984-87). *Doctor Who* was part of a late-career renaissance that included the sitcoms *High Hopes* (1999-2015) and *Gavin and Stacey* (2007-19). Her final role, screened posthumously, came in two 2011 episodes of *Game of Thrones*.

The role of Tommy nearly went to Nicholas Hoult – but, Gatiss revealed in 2006, "we couldn't get the licence to work because he was too young!" Hoult, 16 at the time, was a few months away from being cast in *Skins* (2007-13), which would seal his transition to adult roles. Rory Jennings, 22 at the time of filming, took the part instead.



Above: Mr Magpie (Ron Cook) falls victim to the Wire.

Material cut from this scene included Gran claiming a "woman down the market" had been turned blue by watching television, and Eddie (Jamie Foreman) talking about his military service in Burma. The country isn't mentioned in the finished episode; Eddie's medals (which he proudly wears to the pub) indicate he did serve there, but received no commendations for heroism or gallantry.

A red energy bolt strikes the aerial atop the shop, and the announcer reappears on the television. But now she addresses Magpie directly...

02m 07s "Now, are you sitting comfortably? Good. Then we'll begin." A version of this phrase was the standard introduction for stories on the BBC children's radio programme *Listen with Mother* (1950-82). "Are you sitting comfortably?" had already popped up this season, uttered by the Doctor in *School Reunion*, and it would be said again by Kate Stewart in *The Day of the Doctor* (2013). After that, the Master would ask the Doctor "Are you suffering comfortably?" in *The Timeless Children* (2020). →

At this time continuity announcers appeared in-vision, rather than speaking over idents.

Essential Info

- Russell T Davies asked Mark Gatiss to develop a 1950s-set episode for the second series of the revived *Doctor Who* in January 2005, before the first season had aired. At first, he didn't tell Gatiss the lead role was being recast, so the first draft was written with Christopher Eccleston in mind. On 2 April 2005, the night *The End of the World* was broadcast, Gatiss and David Tennant appeared together in a live BBC Four remake of the 1953 serial *The Quatermass Experiment*. During rehearsals, Tennant had informed Gatiss he was taking over the role of the Doctor.

- Davies requested a celebratory tone for the 1950s episode, as this instalment was designed to follow the gruelling combination of *The Impossible Planet*/*The Satan Pit*. However, when he learned a Christmas special would be required for 2006, Davies repurposed his planned seventh episode, *The Runaway Bride*, and moved *The Idiot's Lantern* into seventh position instead.

- Though Gatiss had been pondering *The One-Eyed Monster*, the final title was suggested by Gareth Roberts, who was then at work on the season's *TARDISode* preludes. Roberts' father was one of those who had used 'the idiot's lantern' as a disparaging term for television.

- The episode was directed by Euros Lyn. Apart from one day of shooting in London on 23 January, production took place in Cardiff between 7 and 23 February 2006.

- The episode was watched by 6.76 million viewers and placed 18th for the week, with an AI figure of 84. It ranked 195th (out of 241) in **DWM**'s *First 50 Years* poll of 2014.

Above left: Mark Gatiss (Paterson) and David Tennant (Briscoe) in *The Quatermass Experiment* (2005).

Left: Recording on location in Cardiff.

03m 03s Rose Tyler (Billie Piper) steps out of the TARDIS – hoping to see Elvis Presley in his prime. We assume the Doctor was aiming for 9 September 1956, as that date marked Presley's first appearance on *The Ed Sullivan Show*. (There were two subsequent Sullivan spots on 28 October 1956 and 6 January 1957, with Presley performing *Hound Dog* on both occasions.) We'll see that he and Rose have dressed accordingly – but they're a few years early, and in the wrong city. As Davies noted, this was "the last vestige" of the original idea for this story, which focused on rock and roll (see box: *Record Breaking*).

03m 25s The Vespa ridden by the Doctor (David Tennant) through the TARDIS doors is a genuine 1956 model, and another element that points towards the original setting. Gatiss recalled that the 1986 film version of Colin Macinnes' 1959 novel *Absolute Beginners*, which prominently features such scooters, had been on his mind when working on the rock and roll version of the episode.

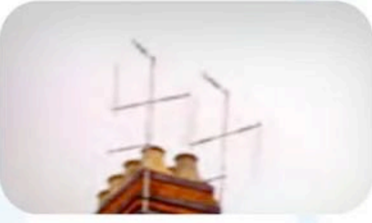
The Connollys settle down to watch television. But where's Gran?

04m 27s It's the day before the coronation of Elizabeth II – Monday 1 June 1953. The TV schedule for that day didn't include *Muffin the Mule*, which aired on Sundays. The afternoon's entertainment comprised the 1933 film *Going Gay* from 3.15pm to 4.20pm, and then children's programmes from 5.00pm: *All About Animals*, *Five Funny Fishes*, *This Was News* and *The Coronation: What is the Crown?* The use of a Muffin clip is understandable as it's (a) instantly recognisable and (b) still exists.

05m 34s How much time has passed between the opening scenes, and now? The radio show listened to by the Connollys is no help – it's an episode of *Take It from Here* (1948-60) originally broadcast on 15 June 1953. The script suggested a caption here saying "Six months later", and certainly there needs to be time for Magpie to have built up his business and for the police to set up their investigation of the faceless victims. A line from Tommy to Rose, cut from a later scene, said Gran's face was taken "about a month ago" – but against this, Eddie is still treating the TV as a novelty. Anything from a few weeks to a few months seems plausible.

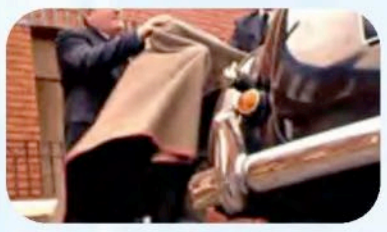
Cut from this scene in post-production: the Doctor reacting to Magpie talking about the coronation with "The coronation! Universe this size? Get some perspective! Napoleon's? William the Silent's? The Fragrant Arrows of the Half-light – numbers eight through 15?"

After seeing a resident bundled out of their house and into a car, the Doctor and Rose give chase.



05m 41s Production designer Edward Thomas noted on the DVD commentary that he shaped the TV aerials into swastika-like patterns, indicating a Britain still under the shadow of the war. They can be seen clearly in this shot.

Magpie is selling his heavily discounted TV sets for "five quid a pop". A TV at the time usually cost about £60 – the equivalent of over £2,000 in today's money. A fiver was about £175. Magpie looks rather smarter than he did in the pre-credits sequence. "I gave him a bow-tie," costume designer Louise Page told **DWM** in 2006, "which is a bit quirkier."



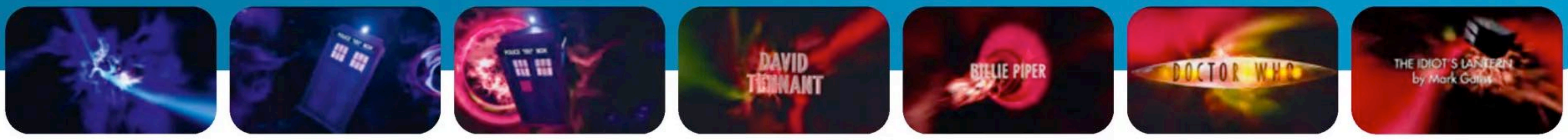
06m 38s After seeing a resident bundled out of their house and into a black car, the Doctor and Rose give chase. An earlier draft of the script featured a much longer chase sequence, which would have taken place partly in the London Underground. The script called for a grille to come down over the entrance to the base at the end of this pursuit, rather than the gates simply closing.

A scene of Detective Inspector Bishop (Sam Cox) arriving back at HQ was filmed but dropped. In this he could be heard talking on a phone fitted to the car: "Anything from Torchwood, what are they saying? I know their first priority is to protect the Royal Family, but how does that help me?" This is included on the DVD. A second namecheck for Torchwood at **24m 24s** made the edit.

The Doctor and Rose return to the Connolly household, where father Eddie is intimidating his family into keeping quiet about the strange events...

Above: The Doctor and Rose, dressed up for the 1950s.

Left: Rose and the Doctor quiz the evasive Mr Magpie.



09m 48s On the TV throughout these scenes is an edition of *Animal, Vegetable, Mineral?* (1952-59), a panel show that challenged archaeologists and historians to identify a series of objects. The programme actually ran fortnightly, on Thursdays. On Monday 1 June the evening schedule was given over to coronation-themed programming, with the half-hour *Salute from the New World* followed by 135 minutes of *The Passing Show: All Our Yesterdays*, which looked at previous coronation years.

The choice of *Animal, Vegetable, Mineral?* was rooted in an earlier draft of the script, in which the Doctor watched it and enthused about the golden age of television, getting a sceptical response from Rose, remarking on how slow it was. When the Doctor proceeded to immediately work out every object presented to the panel, he conceded Rose might have a point. Only three episodes of *Animal, Vegetable, Mineral?* have survived (a fourth has picture but no sound), so the episode used here was the closest available, dating from 28 October 1954. It's available to watch on BBC iPlayer (*tinyurl.com/animalvegetable*), along with the other two extant episodes.

11m 36s Rose's comment on the Union Flag only being called the Union Jack at sea is inaccurate. The Flag Institute notes that "Vexillologists know that either name is valid," going on to explain that 'jack' originally referred to a small version of the Union Flag used on ships, but that the names have been officially recognised as interchangeable since at least 1908, when Parliament stated: "The Union Jack should be regarded as the National flag." Jackie's sailor boyfriend has obviously repeated this myth to Rose at some point.

14m 04s Gatiss acknowledged that the faceless victims were influenced by the fourth serial of *Sapphire & Steel* (1978-81), in which the antagonist was The Shape, a faceless man perceived differently by everyone he met. (The same horror would also inspire elements in *Flatline*; see last issue.) The two victims featured most prominently on camera – Gran and Rose – were given blank faces via CGI, whereas the ones in the police holding pen wore prosthetic masks.

15m 15s As Rose passes the TV in the living room and sees the Wire's energy crackling out, the final shot of *Animal, Vegetable, Mineral?* is on the screen. Host Glyn Daniel, with a model of an ichthyosaurus in front of him, is announcing that the panel have scored 14 (short of their target of 20).

The Doctor pursues the black car again – and realises the faceless people are being taken to a derelict industrial building.

Record Breaking

Davies initially presented Gatiss with an idea called *Mr Sandman*, about an intelligence that inhabits a catchy 1950s song and steals the identities of those who hear it. Gatiss responded with a storyline called *Sonic Doom*, about a rock and roll song that took possession of people. This would have had a late 1950s setting, as rock and roll didn't hit the UK until the latter half of the decade. "Magpie had a record shop," Gatiss recalled in **DWM** in 2017, "and it was like an early Cliff Richard film, or *Expresso Bongo* [1959]. That sort of cool 50s hepcat beatnik thing!"

Ultimately, however, these music-based ideas were rejected as insufficiently visual, and an idea about television and the coronation took its place. Gatiss credited the coronation element to "my friend David Miller," with whom he'd written the 1996 book *They Came from Outer Space!: Alien Encounters in the Movies*. "I'd completely pirated his idea, from something he wrote ten years before, without remembering having done so!"

When Alexandra Palace came into the picture, Gatiss suggested revealing that Rose's aunt had been a floor manager on a game show called *Grey Matter* (based on the real programme *The Brains Trust*), and having Rose go to meet her. The faceless people also appeared in this rendition, as a sinister committee. However, Davies decided the episode should not venture inside the BBC for fear of becoming in-jokey, and they determined to focus instead on an ordinary family's experience of television as viewers.

Left: Writer Mark Gatiss at Alexandra Palace.

Below: Sam Cox as Detective Inspector Bishop.

16m 16s The two men who seem exclusively employed to stand in front of the gates and look busy are still there. In other drafts of the script, they were mechanics and a newspaper vendor and his customer.

18m 07s The clenching gesture made by the Wire's victims was a nod to *The Quatermass Experiment*, in which the mutating astronaut Victor Carroon does something very similar. Gatiss originally included further references to the seminal sci-fi serial, which was produced at Alexandra Palace, including the Doctor mentioning to Tommy that he'd watched it go out live. (Bishop was also to have invoked *Quatermass* – which would have been anachronistic, as it wouldn't air until July.) These were excised by Davies for fear of appearing too self-congratulatory, Gatiss and Tennant having appeared in the live remake.

19m 18s This scene and others had to be reworked when the layout of Magpie's shop was determined. Originally the action was to take place in two areas, a front and back, divided by a curtain. The TV through which the Wire communicated was in the back, as Rose would discover when she insisted on going through there. As Gatiss noted, "it was more like [Magpie] was desperately trying to save her from the spider hidden away in her lair." In the set as built, there *is* a curtain leading through to the back (Magpie walks through it at **30m 29s**), but the action never moves through there.

20m 13s Rose has been led to investigate Magpie's shop because she saw the sticker on the back of the Connollys' set, and here she implies there's something special about Magpie's televisions. However, it's clear at the end that the Wire can use *any* television to feed, intending to harvest 20 million people – far more than Magpie has. We can surmise this is only possible if the Wire has direct access to the transmitter, and, in order to feed in the meantime, it needs a direct connection to a TV set in the local area. So yes, Magpie must have somehow modified his wares to achieve this.

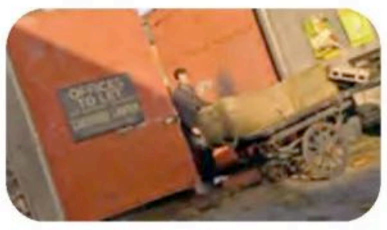
Originally Rose was to have been kidnapped, until, a few drafts in, Gatiss realised there was more horror to be had from making her another of the Wire's victims. →

The **Fact** of **Fiction**

→ 21m 43s The police running their covert investigation into an alien threat from a disused building feels rather like Torchwood's modus operandi, suggesting the idea of them actually *being* Torchwood was mooted at one point. (When *The Fact of Fiction* puts this to Russell T Davies, he says: "It rings a faint bell. But maybe you just invented it." We probably did.)

"You were there today at Florizel Street," says Bishop – the Connollys' street. This is another reference to the early years of television. *Florizel Street* was the working title of what eventually became *Coronation Street* (1960-). The street where the Florizel Street scenes were shot was in fact called Florentia Street.

Right: An angry Doctor confronts Mr Magpie.



25m 00s The Doctor strides furiously out of the police compound and into daylight, and there's no way this doesn't follow on from the previous scene. If the entire night has passed between the Doctor entering the compound and leaving it, then Bishop can't have questioned the Doctor straight away after finding him in the cage. Possibly he was called away to investigate a sighting of Rose, who may have been wandering the streets for several hours before being found and picked up.

The Connollys have invited guests over to watch the coronation on TV – but the Doctor is on his way...

25m 28s The production was permitted to use the BBC's archive footage of the coronation, but not the moment of coronation itself. Gatiss wrote new commentary for these sequences.

27m 09s While Eddie's actions in shopping his mother-in-law and all their neighbours to the police are certainly deplorable, it seems a bit unfair that Bishop – the very policeman who's been orchestrating the disappearances – stands there and watches his family call him out on it without saying a word in his defence!

29m 36s As in *The Christmas Invasion* (2005), the Doctor uses taste as a means of analysis, licking the device Magpie has made to transport the Wire and identifying it as Bakelite. The lick is actually shown twice; the shot changes to a new angle just after he's licked it, then we see him lick it again. If this was a deliberate choice to emphasise the lick, it works.

"Rationally," said Gatiss of the moment where the stolen faces appear on the televisions, "you don't really know why the Wire has stored people's faces like this, but it just looks great." He credited this element to Davies. As the victims get their faces back later, maybe this is a food store for the Wire, and it's snacking on them? Which raises the idea that they're not restored without cost – bits of their identities may be missing.

31m 19s Bishop is awed by the TV turning to colour. A working colour television had been demonstrated by John Logie Baird in 1944, and colour broadcasts had been made in America from 1950 onwards, but we can't expect Bishop to know that – colour TV wouldn't come to the UK until 1967. All the Wire's scenes were shot in colour and treated to look like 405-line monochrome.

34m 09s It's only now we learn we're in Muswell Hill. At an earlier stage of development, this episode was to have been set on the Powell Estate, where Rose would later grow up – but it had already been established the Powell Estate was in south London, which would have been inconveniently far from Alexandra Palace.

On the DVD commentary Tennant notes that a friend told him this view of Alexandra Palace would be impossible from Muswell Hill, and you'd have to be in Crouch End to see it from this angle: "I live in Crouch End, and he's quite right."

34m 49s The Doctor has nipped back to the TARDIS to get a video recorder – and also his coat. He's been without the coat for the episode thus far: Louise Page decided the dark pinstripe suit on its own had a nicely 1950s look, and the coat was too long to wear on the scooter (and besides, it was meant to be June). But she also felt the coat would look more dramatic as the Doctor climbed the mast at the end. So why does he stop to grab the coat at this vital moment...?

36m 00s Because there's stuff he needs in the pockets, like his psychic paper! The guard believes he's the King of Belgium; the Belgian monarch at this time was King Baudouin, who had ascended to the throne in 1951. He didn't in fact go to the coronation, being represented by his brother Albert, the Prince of Liège, who succeeded him after his death in 1993.

Magpie is climbing the mast, intending to attach the Wire to the transmitter...

Wired for Sound

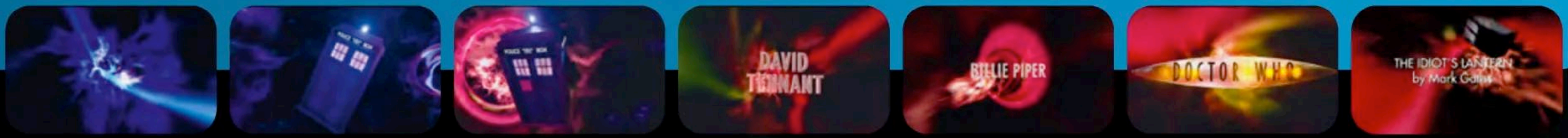
"The other day, I did six hours as an alien on *Dr Who*," Maureen Lipman wrote in her column in *The Guardian* dated 27 January 2006. "This will probably earn me my entire year's worth of street cred."

Lipman owned an evening gown that she'd worn to play Joyce Grenfell in her biographical stage show, *Re: Joyce!* This proved appropriate for the Wire, saving the production further time and money. Costume designer Louise Page went to Lipman's house and dressed her "in everything from watch to shoes to tights," as Page told **DWM** in 2006. "You only see Maureen's head and shoulders, but she was dressed from head to toe!" You can see the rest of the ensemble in *Doctor Who Confidential*.

"I was the only actor among a dozen or so technicians," Lipman noted in her column, "and I had to respond to commands such as: 'OK Maureen, now could you give us 15 seconds of having every last drop of energy sucked out of you?' It was great. Inevitably, I overdid the screeching and cackling and, back at the theatre that night, found myself hoarse by the end of the play."

Re: Joyce!
Maureen Lipman

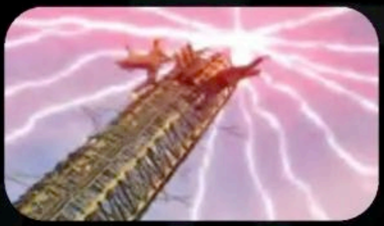
Left: Maureen Lipman records her scenes.
Far left: Lipman as the Wire.
Below left: The 2004 DVD of the stage show *Re: Joyce!*



36m 44s Establishing shots of the real Alexandra Palace sell the location, but the action outside and inside the building was filmed at Cardiff Royal Infirmary. *Doctor Who Confidential* covered the transmitter-scaling sequence, for which a small section of the mast was constructed at Cardiff Heliport, where the ground was flat and far from other buildings, meaning the skyline was clear. This was then combined with the plate shots of the real mast, a 3D model of it, and a matte painting.

A line to Tommy – in which the Doctor expressed some nervousness about climbing the transmitter, having fallen off one in *Logopolis* (1981) – survived several drafts but was dropped before shooting.

37m 26s Where's Eddie while everyone else is having their faces sucked away in the living room? A scene was shot, showing him sitting outside as children were called inside by their mothers to watch the coronation, leaving him alone – but this was dropped in the edit.



38m 30s Believing it has no further use for Magpie, the Wire obliterates him. And that's surely the end of Magpie Electricals. It seems to be a one-man operation, apart from those lads helping with deliveries, so there's no one to keep it going. On top of this, the business was already running at a loss when the Wire took possession of him, and he's been selling TVs well below cost to facilitate the Wire's plan, so financially it must be in a terrible state.

And yet the company survives, and thrives. Magpie Electricals shops can be seen on contemporary Earth in *The Lie of the Land* (2017), and even in the 33rd century, on *Starship UK* in *The Beast Below* (2010). Magpie-branded equipment includes the Twelfth Doctor's guitar amp, River Song's scanner, Sarah Jane Smith's computer, and TVs owned by Wilfred Mott and Martha Jones. The Eleventh Doctor used Magpie components to repair the TARDIS in *The Eleventh Hour* (2010), and even the people of Sto acquired (or replicated) a Magpie-branded microphone for the *Titanic* in *Voyage of the Damned* (2007).

So who turns it around? Well, Tommy does know a lot about electronics, and his family will need a way to support themselves after kicking Eddie out. Maybe after the Doctor leaves, they take over the shop and make a success of it?

39m 45s "It's closedown, I'm afraid – and no epilogue!" *The Epilogue* was a regular feature of the BBC's Sunday schedule – a 'Thought for the Day'-type programme delivered by a member of the clergy.

The script originally called for the TVs in Magpie's shop to explode at this point, destroying the place. But after discussing whether this should be achieved by CGI or as a practical effect, it was dropped entirely at the second tone meeting. "Hand on heart, I always felt that the story ended when the Wire disappears," Davies told **DWM** in 2006. "You didn't honestly need the explosions."

> **"The street party scene was originally set at night, with fireworks."** Mark Gatiss

Right: The Doctor and Mr Magpie climb the mast at Ally Pally.
Below: With disaster averted, the street party gets underway.

The Doctor traps the Wire on a Betamax videotape.

40m 26s Gatiss' script called for this tape to be labelled in the Doctor's handwriting with *Triangle*, *Dynasty*, *The A-Team* and *The Onedin Line*, all of which had been crossed out. But this was dropped in favour of Gallifreyan symbols, which are presumably the Gallifreyan for *Triangle*, *Dynasty*, *The A-Team* and *The Onedin Line*.

41m 47s "The street party scene was originally set at night, with fireworks," Gatiss told **DWM** in 2006. However, because Matthew Graham's script for *Fear Her* also ended with fireworks, this element was dropped, the street party moving to the daytime – which, as Davies noted, made more sense for a street party anyway. "If you look carefully," he added, "some of those extras are bopping about in a slightly too modern way" – because the music played during the shoot was Lonnie Donegan performing *Rock Island Line*, which triggered the skiffle craze when it was released… in late 1955. The scene was dubbed over with period-style incidental music from Murray Gold.

This scene was expensive to mount, with large numbers of extras (multiplied in post-production) and period set dressings, but… "How could we not have this party?" Davies said. "It's such a central coronation image."

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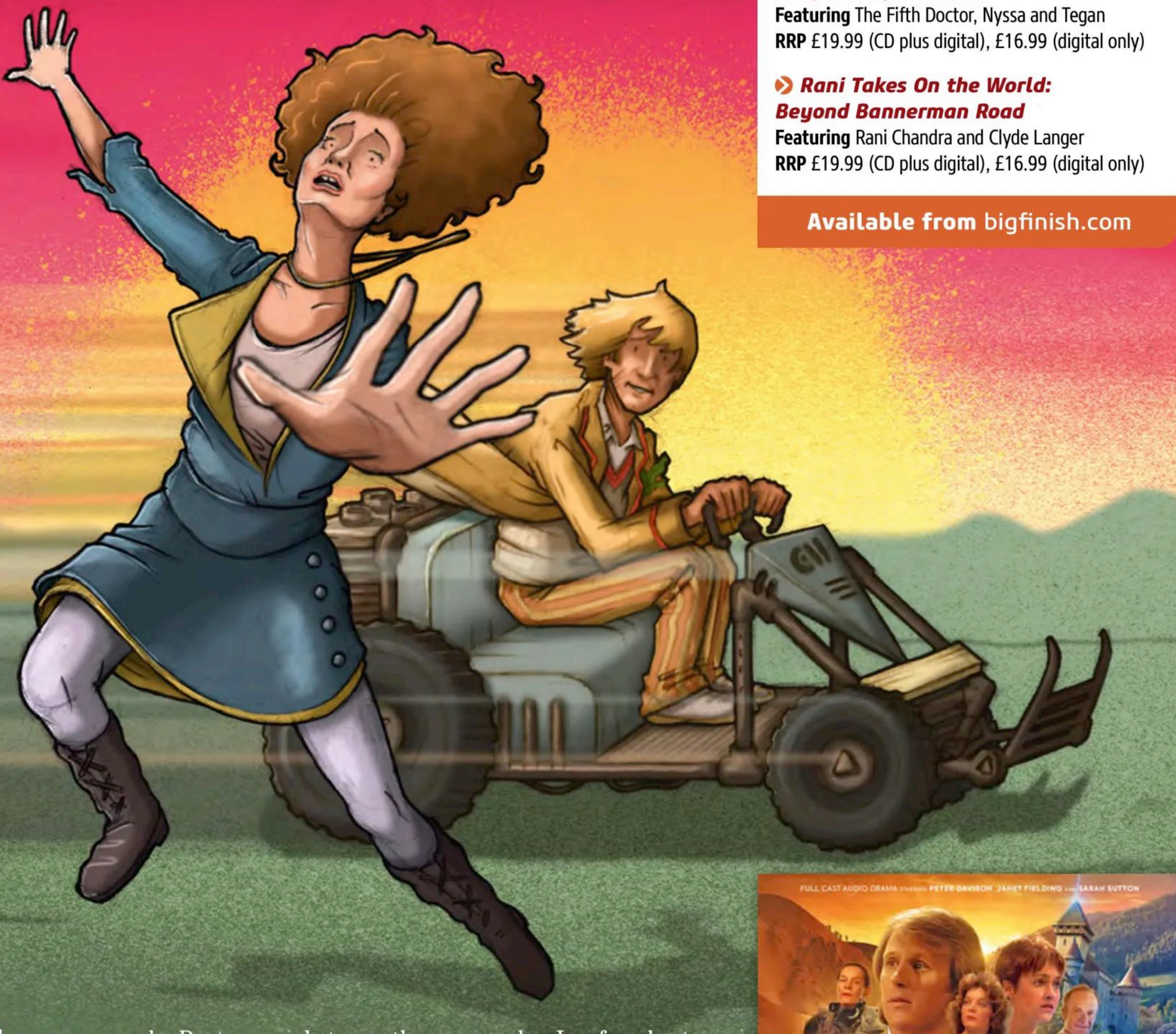
Having saved the day, the Doctor and Rose raise a toast of orange squash… DWM

Reviews

Our verdict on the latest episodes and products.

Audio Frequencies

Review and illustration by **JAMIE LENMAN**



Reviewed this issue

- ***The Fifth Doctor Adventures: Conflicts of Interest***
  Featuring The Fifth Doctor, Nyssa and Tegan
  RRP £19.99 (CD plus digital), £16.99 (digital only)
- ***Rani Takes On the World: Beyond Bannerman Road***
  Featuring Rani Chandra and Clyde Langer
  RRP £19.99 (CD plus digital), £16.99 (digital only)

Available from bigfinish.com

For many people, *Doctor Who* reached a pinnacle with 1984's exquisite *The Caves of Androzani* – a gritty, sand-blasted melee of drugs, guns and petty rivalries. Featuring a frighteningly committed Peter Davison at the end of his initial run as the Fifth Doctor, *Caves* has been hovering around the top of just about every story poll taken since its initial broadcast, along with the few other entries bold enough to try and match it. In *Friendly Fire,* first chunk of the new box set *Conflicts of Interest,* Davison gets tantalisingly close to beating his own best.

Written by John Dorney, *Fire* begins with a shadowy glimpse at the foundations of an oncoming tragedy – a Faustian pact between three comrades. In a few short exchanges, Dorney sculpts each one into an easily recognisable shape: Alice Krige's Reno as the amoral dictator, Tom Alexander's Jagger as her loyal muscle and Greig Johnson's Brennan as the wild card. It's a masterpiece of brevity, not only setting the unnerving tone but also making the listener inadvertently complicit in their covert cabal, until such time as the truth may be uncovered.

If the hard cut to the Doctor and his two companions on an interplanetary pleasure station seems jarring, then it's just as well it doesn't last for long – for soon enough all three are stranded in the barren wilderness of Komuko. From the shuttered windows of the stricken settlement to the terrified reactions of the few locals still present, the atmosphere is unrelentingly bleak, growing dimmer and dimmer the further we press on. Early scenes concentrate on building a sense of dread and an aura of loss, helped in no small part by Howard Carter's beautifully mournful music cues, which give the whole piece a luxurious cinematic sheen.

FULL CAST AUDIO DRAMA starring PETER DAVISON JANET FIELDING and SARAH SUTTON
BBC
DOCTOR WHO
CONFLICTS OF INTEREST

Once our team are introduced to the trio from the prologue, Dorney begins to turn up the tension ever so slowly, tapping on the smooth glass of civility with just enough pressure to set one's teeth on edge but never enough to break it. All of the actors are tuned into this approach, and they utter every syllable as if one false word might end their lives, with the result that many listeners may find themselves unwittingly holding their breath.

The dominant force in this deadly game is undoubtedly Alice Krige, science-fiction royalty and no stranger to complex villains. Her delivery weaves steel from silk, possessing a strange softness that can harden instantly into something cold and lethal. Even the most innocuous exchange is transformed into a thinly veiled threat, issuing from a mouth that sounds as if it's twisted into a rictus grin below the dead doll-eyes of a shark. It's a colossal performance, not a million miles away from Christopher Gable's Sharaz Jek, lurking in leather around the similar *Caves* – and deserves its place among the all-time greats.

Of course, as in 1984, the great benefit of such a stellar guest turn is the effect it has on Davison, who rises to the challenge magnificently and matches Krige play-for-play. The sweeter she pretends to be, the politer he becomes, deftly dodging her every move in this desperate bout of cat and mouse. When the dam breaks at last it's sensational, and his speech about hatred being one of the most powerful forces in the galaxy deserves to stand as his definitive take on the role. It's hard to believe that after more than four decades in the part, Davison is actually getting better and better, and it's wonderful to hear.

> **Nyssa gets to jump from a speeding buggy, turning her into something of an unlikely action star.**

This isn't to say that these two actors eclipse everyone else – far from it. In fact, *Fire* is crammed with cracking duos, from Tegan's thrilling avoidance of the nervy Brennan to Imogen Church's frazzled Spencer cowering before Jagger's blunt might. If anyone is short-changed it might be Sarah Sutton's Nyssa, paired off with the Doctor and even given some of his lines. That said, she does get to out-run an exploding shuttle and even jump from a speeding buggy, turning her into something of an unlikely action star.

The best thing about all these blockbuster spectacles is that we've earned them. They don't just happen for the sake of an impressive set-piece; they act as vital outlets for all that built-up pressure, like steam escaping from a high-powered engine. Amid the chaos, Davison reprises his heroics from the end of *Caves,* only this time they're directed towards his implacable enemy and to arguably stronger effect. As Reno's mask slips, the monster behind it is almost too hideous to behold, and Dorney's use of an obscene book-burning to conjure the ghastliest spectres of racist violence outclasses any number of high-minded but fatally fumbled attempts to do the same.

Perhaps it was too much to hope that this standard of excellence could be sustained until the very end, but if it were we'd have to start rewriting all those 'best of' lists. At the crucial moment, a sudden surge of off-screen developments muddies the waters, and it's almost as if the thing had been hastily edited down from four episodes to three at the last minute. After one or two fairly trite philosophicals, Davison pulls *Fire's* nose-cone up just before it hits the ground via a hearts-felt resolution, putting the cap on one of his finest outings in many years. Around him, *Friendly Fire* falls just shy of greatness and must content itself with being merely a *very* good *Doctor Who* yarn.

Despite its shortcomings, the shadow it throws over its twin – Jonathan Barnes' *The Edge of the War* – proves too dark to escape. At first, however, it seems that our concerns regarding the proper use of Sarah Sutton's talents are being addressed; sounding every bit as dainty and alien as she did in 1981's *The Keeper of Traken,* she fits well into the idyllic country lanes of pre-war France. Early interactions with the oak-voiced Matt Addis, playing the fatherly Jean-Baptiste, hint at an intriguing mystery with just a hint of menace, and provide a welcome chance for both actors to shine.

Elsewhere, conspirators Poppy Miller and Alistair Petrie mimic the pre-credits pow-wow from *Fire* to diminishing returns. Although Howard Carter's gorgeous music succeeds in creating a woozy, discombobulating vibration, the story shares the same high production values →

Above left: Alice Krige plays Reno.
Above right: Peter Davison plays the Doctor.
Left: Tegan (Janet Fielding) and Nyssa (Sarah Sutton) in *Castrovalva* (1982).

AN AUDIO NOVEL READ BY DAN STARKEY
BBC
DOCTOR WHO
GOBBLEDEGOOK
WRITTEN BY FRAZER LEE
BIG FINISH

Right: *Gobbledegook* is narrated by Dan Starkey.

→ as the previous enterprise without quite reaching its depth or focus. When the Doctor appears, he brings with him a slightly vague authority and quickly discards the false identity foisted on him, at roughly the same time as those adopted by Nyssa and Tegan also dissolve into nothingness. Although the many causal resets and generally strange goings-on may make sense within the fiction itself, they prevent the listener from engaging with any of the many threads, making for a frustrating experience.

It's instructive to compare Barnes' script with Dorney's. Both take their time in establishing a claustrophobic set of circumstances in an enclosed environment, with a rogues' gallery of characters harbouring their own jealously guarded secrets. The difference is that *Edge* takes much longer about it, without properly divulging any rewarding information along the way, and its band of misfits seem just as unsure as we are.

When the answers are revealed, they're obtuse and unsatisfying – a watery musing on the preservation of innocence. We're invited to mourn for a long line of people who exited the scenario before we entered it, and we're then required to feel the weight of Tegan's separation from her friends (a month? a year?) by way of an admittedly moving emotional outburst. To her credit, Fielding tackles this material with admirable finesse, but, without the benefit of having seeded these factors throughout the prior 90 minutes, its impact is somewhat dulled. It might be significant that *Edge*'s premise centres around the avoidance of war, whereas *Fire* makes its greatest gains by staring unflinchingly into its face.

> ***Gobbledegook*** **is narrated with warmth and palpable investment by Sontaran par excellence Dan Starkey.**

Last – or first, depending on your preference – is Frazer Lee's 'interlude' *Gobbledegook*, a bonus solo mission for the Fifth Doctor, available exclusively with *Conflicts of Interest*. It's unclear whether we're supposed to listen to this before or immediately after *Friendly Fire*, or perhaps only when both full-cast affairs are done and dusted. Luckily, as with all the best examples of its type, it's written in such a way as to provide context and insight wherever it sits. Unlike its bedfellows, it's presented in audiobook form, narrated with warmth and palpable investment by Sontaran par excellence Dan Starkey. Crucially, it tells the tale (or rather *a* tale) of Vellar, victim of the crime that *Fire* centres around, adding his hitherto absent voice to proceedings. Starkey interprets him as a bumbling old book-keeper – exactly the sort of fellow the Doctor likes to hang around with, and we can almost feel the strength of their camaraderie before he even shows up.

When he does, Starkey's impression of a rather breathy Peter Davison takes a while to settle in, but before long we've succumbed to the illusion fully. His sulky takes on various student library users add a welcome splash of humour, and in general it's as cosy as the tea-and-cake catch-up that occupies much of its runtime. With a minimal (if original) plot about the corruption of language, *Gobbeldegook*'s primary function is to add weight to the events of *Fire*, which it does with care and skill.

After two movie-length dramas and an hour of harmless whimsy, we can safely say that *Conflicts of Interest* lives up to its name: conflicted, maybe, but intense and interesting. **DWM**

Beyond Bannerman Road

Twelve years after we lost Elisabeth Sladen and Sarah Jane Smith, there's an awful lot for Anjli Mohindra's Rani Chandra to unpack.

Sounding as if we never left her, she reunites with a similarly fresh-voiced Daniel Anthony in Joseph Lidster's *Here Today* – first chapter of the new box set *Rani Takes on the World: Beyond Bannerman Road*. Here, she continues to explore (or tries to ignore) her deeper feelings for Clyde Langer against the backdrop of an ambitious, multi-layered time-loop. Raghad Chaar and Tiegan Byrne impress as plus-ones Samira and Phoenix, but all three – Anthony, Chaar and Byrne – are left behind for an exotic island in James Goss' *Destination: Wedding*. In this witty take on influencer culture, Mina Anwar's Gita is as naughty as ever and Rachel Fenwick's bride-to-be, Tiff, gets a genuine character arc. But it does rather outstay its welcome. Finally, we have Lizzie Hopley's genuinely creepy *The Witching Tree*, which successfully transposes the found-footage genre onto audio. Mohindra performs some stunning vocal gymnastics, and, as Clyde returns, so do Rani's tummy wobbles – along with a certain CBBC feel, which is rather fitting.

Left: Anjli Mohindra and Daniel Anthony play Rani and Clyde.

FULL CAST AUDIO DRAMA STARRING ANJLI MOHINDRA, DANIEL ANTHONY AND MINA ANWAR
FROM THE WORLDS OF
BBC DOCTOR WHO
RANI TAKES ON THE WORLD
BEYOND BANNERMAN ROAD
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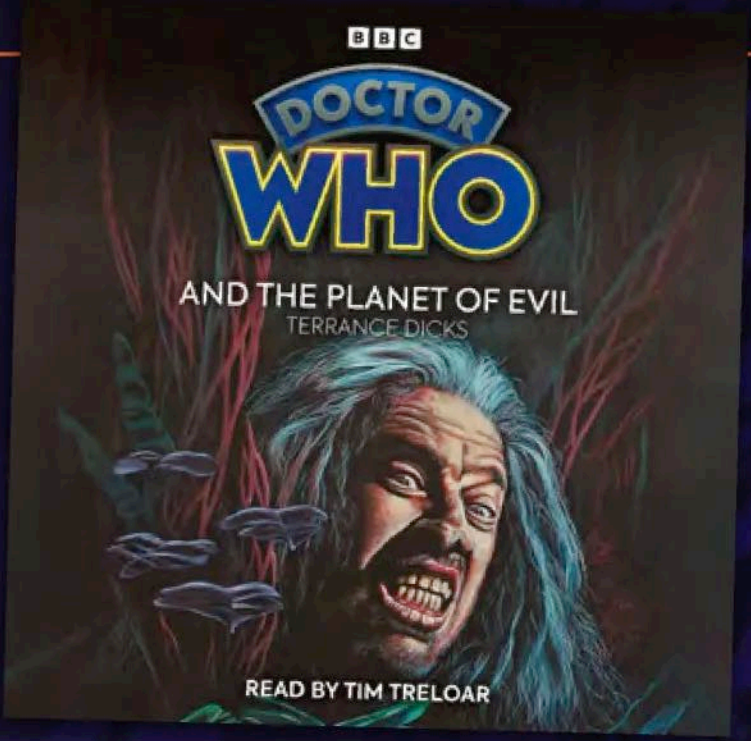
Doctor Who and the Planet of Evil



Audiobook

Featuring The Fourth Doctor and Sarah Jane Smith
Written by Terrance Dicks
Read by Tim Treloar
BBC Audio RRP £20 (CD), also available digitally

Terrance Dicks' 1977 novelisation of 1975's *Planet of Evil* was the last story that Target Books adapted from Tom Baker's second series. Other episodes that year took inspiration from classic horror, such as *Frankenstein* (in *The Brain of Morbius*) and mummy films (*Pyramids of Mars*). *Planet of Evil* has overtones of the classic ghost stories of MR James, notably *A Warning to the Curious*, in which a malevolent spirit punishes the amateur archaeologist who steals from the ancient burial ground it's guarding. But mashed in with this is a werewolf movie, with overtones of Jekyll and Hyde. The result remains, in any format, a perplexing muddle.

The effectively creepy first two episodes see the arrogant Professor Sorenson ignoring numerous ill omens (such as the death of his entire crew) in his pig-headed quest to plunder valuable antimatter minerals – the plan being to return them to his home planet in order to solve an energy crisis. The ghostly sentinel of the titular planet has other ideas, working its way through Sorenson's crew to prevent its treasure from being removed.

The stand-out elements are all evoked here, including the alien jungle and the similarly impressive semi-invisible monster. Dicks makes the most of both of these, opening the novel with a description of the planet as "something ancient, alien, hostile to man... The planet was alive – and it was a killer." Later, he notes "a terrifying quality of otherness" about its guardian.

The second half of the story switches, for the most part, to the bland corridors of the spaceship sent to rescue Sorenson, and this is where things start to fall apart. Under the influence of the antimatter he's stolen, Sorenson transforms into a wolf-man – a creature apparently allergic to the very antimatter that created him. And then, thanks to the power of neutron acceleration, the wolf-man is replicated multiple times, probably because that's the kind of thing that scriptwriter Louis Marks thought might happen in *Doctor Who*.

Listening to the adaptation, you can almost hear Dicks muttering under his breath as he tries to mould this into something that makes sense while retaining the original action.

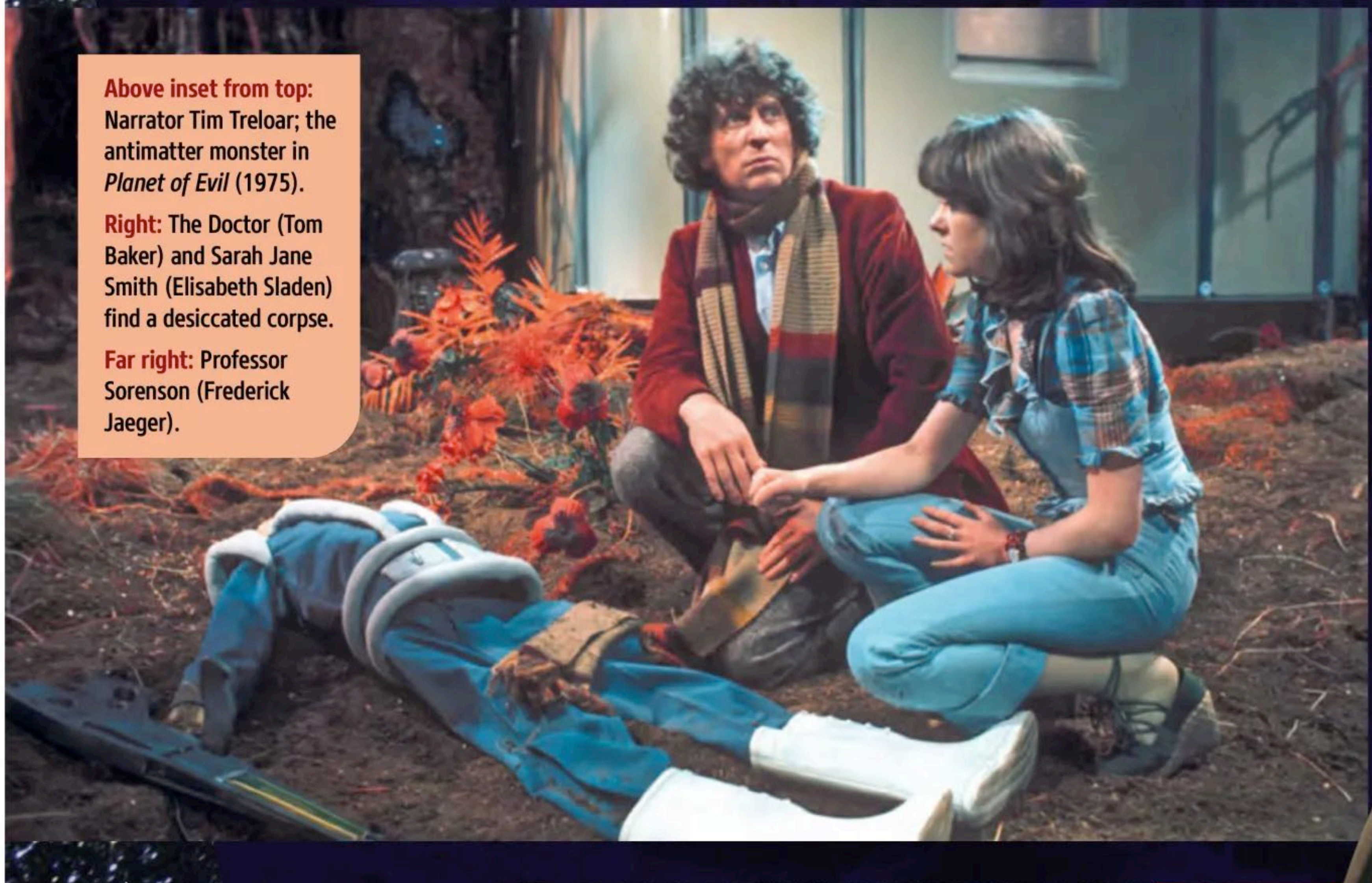
> The stand-out elements are all evoked, including the alien jungle and semi-invisible monster.

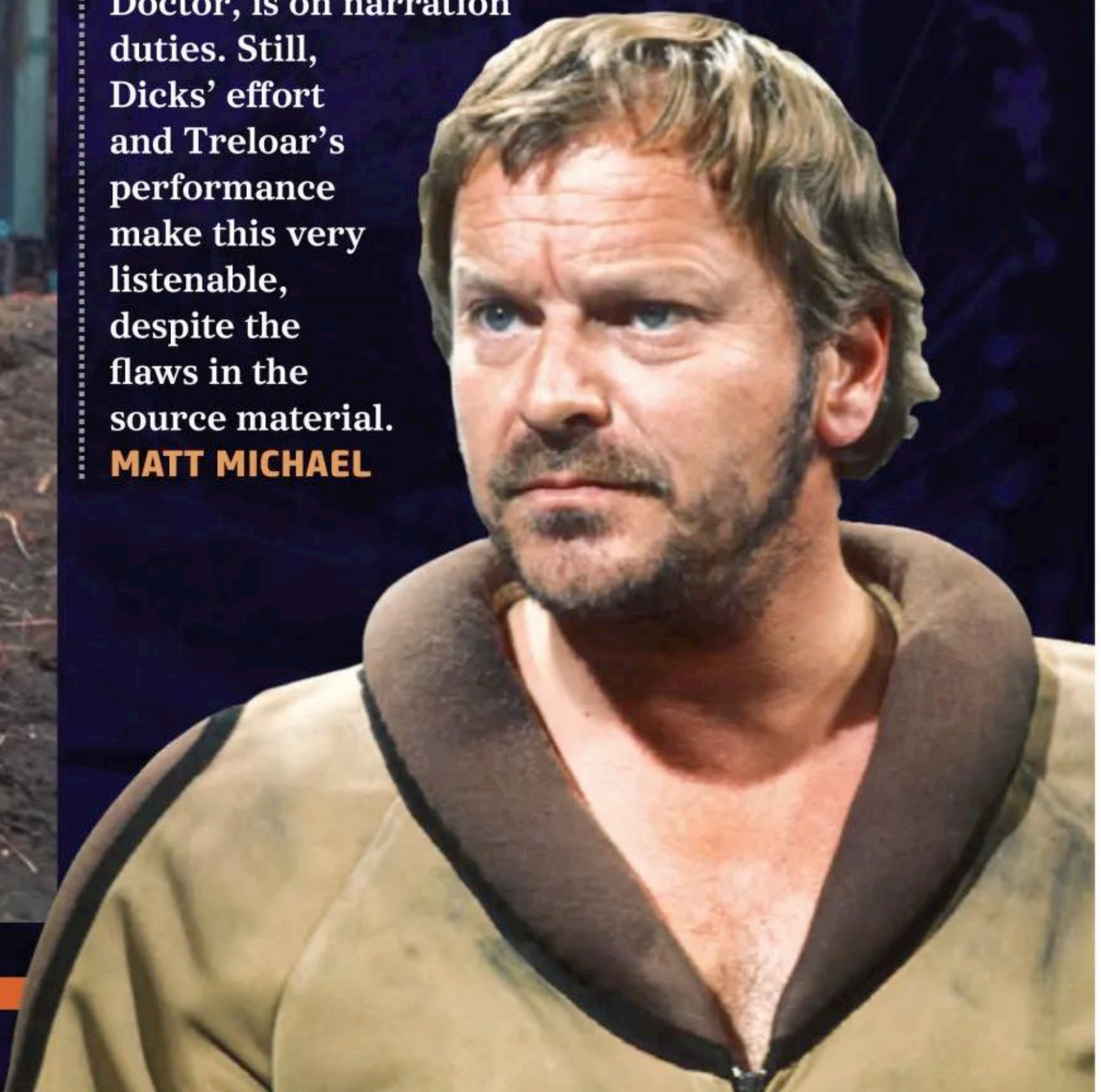
He very nearly manages it. In a few scattered paragraphs, he fills in some of the backstory missing from the TV version. We learn that Sorenson first learned of antimatter's lycanthropic side-effects while on the planet, and that he's been holding them in check with a hastily concocted antidote. Elsewhere, Dicks tells us that Time Lord files include similar stories of the metamorphic results of antimatter infection.

Dicks also puts plenty of work into the characters, particularly Controller Salamar. As played on TV by Prentis Hancock, it seems the Space Service must have been mad to put the unstable Salamar in charge. The adaptation sketches in a plausible backstory, with "highly-placed friends in politics" having arranged his promotion at too young an age while ensuring that the grizzled Vishinsky was appointed second-in-command, in anticipation of Salamar living down to expectations.

Strangely, it's the Doctor who seems a little less Tom Bakerish than he should. His slightly mother hen attitude to Sarah Jane, lecturing her "severely", and his tendency to say things like "Now look here, old chap" to Salamar suggest a reversion to the Jon Pertwee version. This impression is unavoidably reinforced because Tim Treloar, Big Finish's Third Doctor, is on narration duties. Still, Dicks' effort and Treloar's performance make this very listenable, despite the flaws in the source material.

MATT MICHAEL





Above inset from top: Narrator Tim Treloar; the antimatter monster in *Planet of Evil* (1975).

Right: The Doctor (Tom Baker) and Sarah Jane Smith (Elisabeth Sladen) find a desiccated corpse.

Far right: Professor Sorenson (Frederick Jaeger).

Left: One of the Silurian Triad, flanked by Sea Devils, confronts Tegan (Janet Fielding) and the Doctor (Peter Davison) in *Warriors of the Deep* (1984).

Below: The Myrka.

Warriors of the Deep

Audiobook

Featuring The Fifth Doctor, Tegan and Turlough
Written by Terrance Dicks
Read by Janet Fielding
BBC Audio RRP £20 (CD); also available digitally

Warriors of the Deep is a really good story.

Yes, I can hear the splutters of outrage. The TV episodes from 1984 have been poorly regarded since they aired, a first impression that's only hardened with time. A clip was used to illustrate Michael Grade's *Room 101* defence for cancelling the series, and many of the cast and crew have publicly criticised elements of the production on commentaries and in interviews. Most damningly, in 2022 the story was knocked out in the qualifiers of **Doctor Who Magazine**'s *World Cup of the Fifth Doctor*.

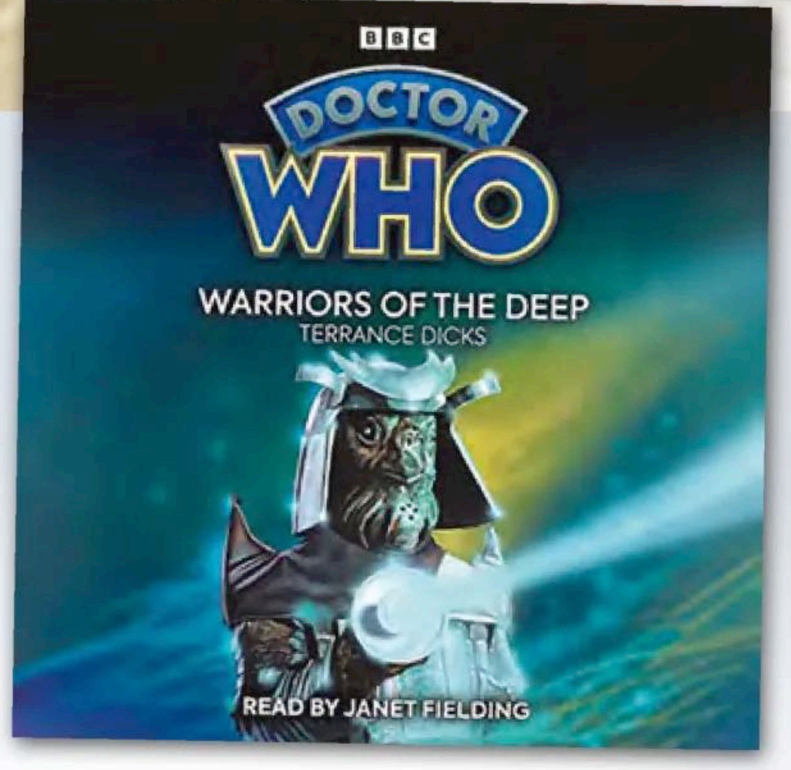
Most of the criticisms focus on two elements: the lighting and the Myrka. Scriptwriter Johnny Byrne claimed to have imagined the deep-sea base setting as gloomy industrial Gothic, all dark shadows and rusting chains – not the *Star Wars*-style bright white corridors and sets we see on screen. And… "Oh dear, the Myrka." Another in the litany of oversized *Doctor Who* monsters that the effects teams struggled to realise.

Energetically read by Janet Fielding, this adaptation had Terrance Dicks confronting both criticisms head on. Sea Base 4's bridge is "gleaming, modern, brightly lit. The predominating colour was a dazzling white, as if to counter the threatening blackness that lurked outside." In one sentence, he sets the scene and justifies it. And the Myrka is a cyborg sea-dragon, a "pocket dinosaur" with a whiplash tail, dealing electric death to its victims as it rampages unstoppably through the base.

> It's a very 1980s update of the Troughton siege stories, dripping with Cold War paranoia.

With that out of the way, and no studio clock relentlessly counting down to the end of recording, Dicks gets to the heart of the story. It's a very 1980s update of the Patrick Troughton siege stories, dripping with Cold War paranoia. The whole thing is laced with the spirit of Dicks' old friend Malcolm Hulke – specifically, his creations the Silurians and Sea Devils. (A lot of backstory is taken from Hulke's Target novelisation, *Doctor Who and the Cave-Monsters*.)

Taking his lead from Byrne's scripts, Dicks keeps the monsters off stage for the first part of the book, focusing instead on the tensions within the Sea Base crew and acquainting us with the characters and their world before it's torn down around them. He tells us more about Maddox, the synch op, who never wanted to be responsible for launching the base's deadly nuclear warheads but unfortunately "was one of the few people with the ability to mesh his mind with a computer". In the future Cold War of 2084, with East and West blocs squaring off against each other, his government has given him little choice.



He also builds up the character of Dr Solow. On TV, this was a throwaway role for Ingrid Pitt. In the novel, we learn of Solow's disappointing career and family bereavements, which have prompted a gradual conversion to the East Bloc's "philosophy of uniformity, obedience and central control". It is Solow's sabotage of Sea Base 4's operations – in the shape of Maddox – that opens the door to the Silurians.

The human conflict is in stark contrast to the unity of the Silurians and their Sea Devil cousins. The tragedy is that they too have been infected with the zero-sum mentality of the human power blocs, which proves too great for even the idealistic Fifth Doctor. Dicks has sometimes been criticised for making him bland on the page, but that's not true here, where he's driven by a quirky over-politeness. "Thank you so much," he says to the Myrka. The end result is a really good story.

MATT MICHAEL

The Amazing World of Doctor Who

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Audiobook

Featuring The Fourth Doctor and Sarah Jane Smith
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BBC Audio RRP £14 (CD), also available digitally

Just over a decade ago, an academic survey concluded that 1976 was the best year in living memory to have been a child growing up in Great Britain. Largely that was down to an epic summer that lasted for about six months, but it was probably also because *Doctor Who* was flipping brilliant that year.

So brilliant, in fact, that Typhoo Tea ran a special promotion during the school summer holidays, encouraging kids to keep hydrated by drinking lots and lots of tea. For if we drank enough of it, we could collect 12 'space-age' picture cards of all the best *Doctor Who* monsters, and then send off for a smashing mail-order poster to stick them on. But the real treasure of Typhoo's *The Amazing World of Doctor Who* campaign was a 60-page gift book, packed with mad prose stories, even madder strip stories and, best of all, photo articles about the Doctor, the TARDIS, and nearly all the monsters that appeared on the collector cards. (For some reason, the Zygons and Krynoids were excluded.)

This new BBC Audio release offers a nostalgic return to those halcyon days of 1976 with enhanced readings of the book's contents, bar a handful of pages: the board game and crossword wouldn't really work on audio, and a *Daleks* strip story reprinted from *TV Century 21* is conspicuous by its absence. The rest is all there, though, even a short quiz about the monsters. For good measure, two extra prose stories from *The Dr Who Annual 1976* are included, which is appropriate since two of the *Amazing World* book's prose tales and both of its comic strips were reprints from that annual anyway.

144 Tea Bags
Ty·Phoo Tea
THE AMAZING WORLD OF DOCTOR WHO
4 FREE SPACE-AGE CARDS INSIDE

Geoffrey Beevers, Louise Jameson and Dan Starkey take turns with the stories and articles, and then team up to perform the comic strips as multi-voice adventures. Starkey becomes both the Fourth Doctor and Harry Sullivan, Jameson makes a lovely Sarah Jane Smith, and Beevers lends his dark, silky tones to narrating the caption boxes. In their original strip form, *The Psychic Jungle* and *Neuronic Nightmare* were notoriously incomprehensible, so it's a credit to everyone involved that these adaptations make considerably more sense.

> This new release offers a nostalgic return to 1976 with enhanced readings of the book's contents.

The same can be said for the prose stories. Divorced from the bizarre illustrations that accompanied them in print, these eccentric tales are far more engaging, refreshed by the narrators' energetic interpretations and enhanced with immersive soundscapes. Dan Starkey's reading of *The Vampires of Crellium* is a highlight, and Louise Jameson's narration of *A New Life* is simply delightful, revealing what must surely be the galaxy's oddest planetary defence mechanism.

The cream of the crop, though, is undoubtedly *The Sinister Sponge*, a wonderfully bonkers tale that's already had one outing on audio as part of *The Sinister Sponge & Other Stories* (2019). Starkey manfully keeps a straight face as he relates how the women of Inscruta are in thrall to a telepathic sponge while their menfolk hide away inside giant cabbages and very literally turn to jelly. One might say it's all a trifle silly.

The passages about the Doctor and his adversaries serve as perfect interludes between the stories. Though hardly exhaustive, these sections offer a practical introduction to each subject, with brief histories of their TV appearances up to the end of 1974-75's Season 12. They also help invest the set with a genial 'magazine' feel, as something different pops up every few minutes.

The cumulative effect is a light, breezy and thoroughly enjoyable reminder of the programme at a particular moment in time, when the sun shone forever and tea was the most important drink of the day. It also emphatically demonstrates that you only get an 'ooh!' with *Doctor Who.*

CHRIS BENTLEY

Above inset from top: A box of Typhoo Tea from 1976; narrators Geoffrey Beevers and Louise Jameson.

Left: Tom Baker (as the Doctor), Elisabeth Sladen (Sarah Jane Smith) and Ian Marter (Harry Sullivan) in 1975.

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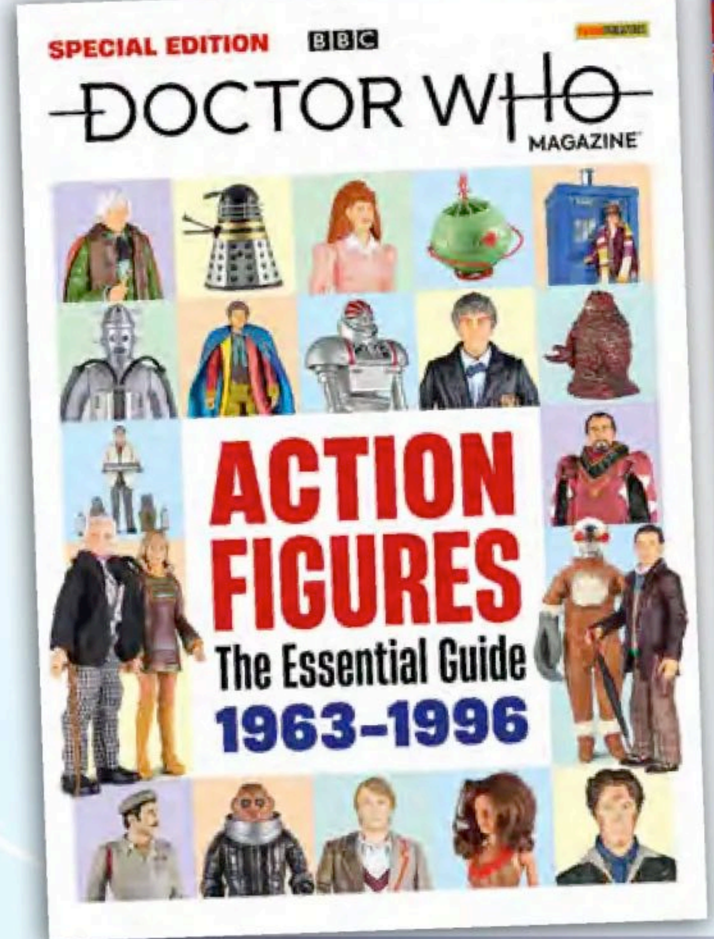
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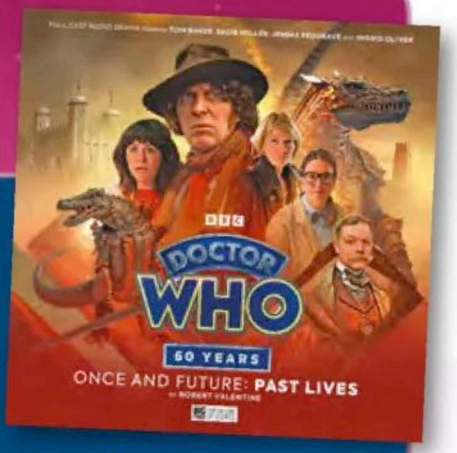
PAST LIVES
AUDIO DRAMA



Once and Future is a new series of full-cast audio adventures that celebrates 60 years of *Doctor Who*. The first release, *Past Lives* by Robert Valentine, stars Tom Baker as the Doctor and Sadie Miller as Sarah Jane Smith.

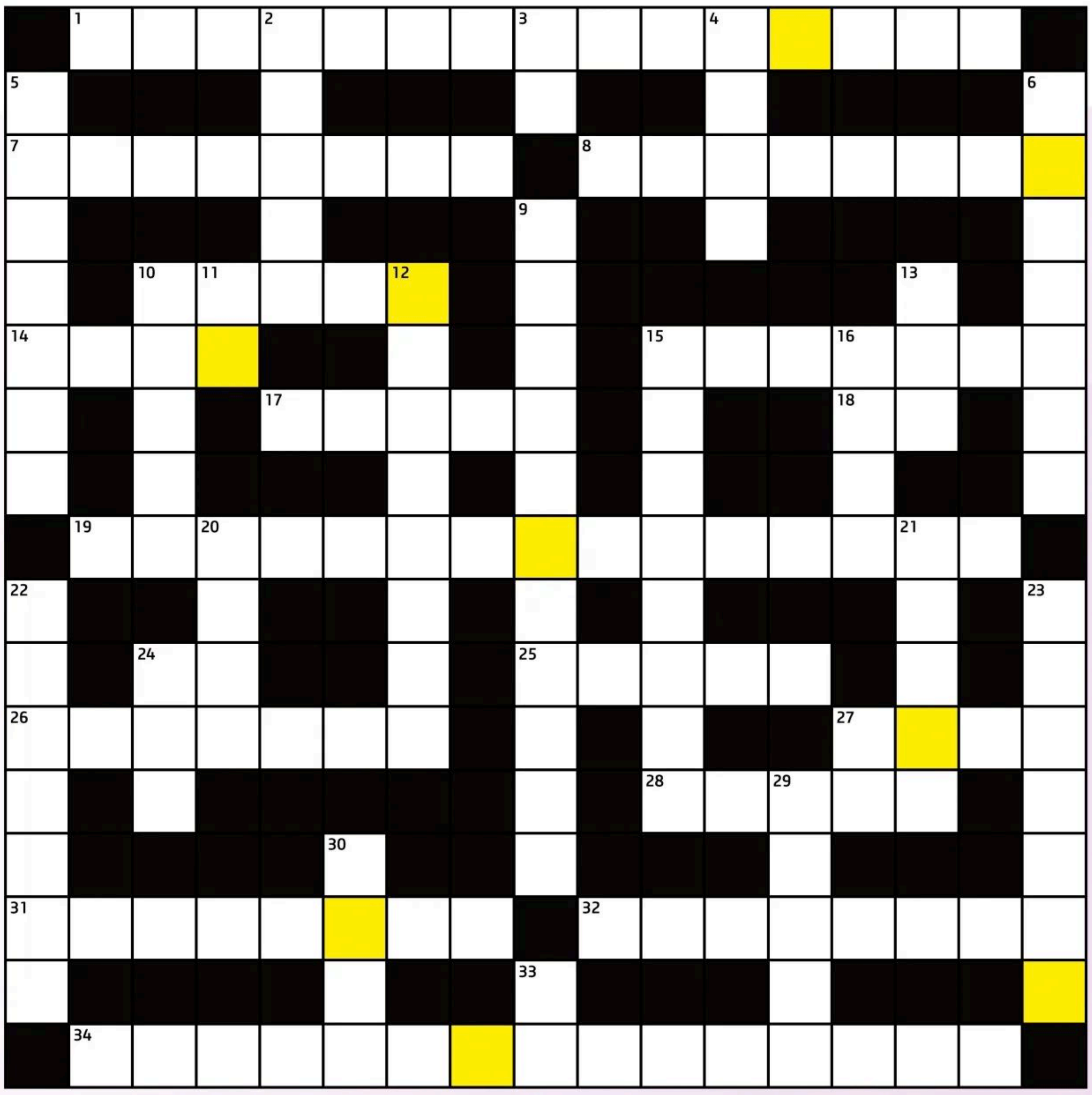
The Doctor has been injured in the Time War and brought to a field hospital. His body glows with energy, but this is no regeneration into a future form. Instead, the Doctor's past faces begin to appear as he flits between incarnations.

Staggering to his TARDIS, the Doctor sets out to solve the mystery of his 'degeneration'. From the Earth to the stars, across an array of familiar times and places, he follows clues to retrace his steps, encountering old friends and enemies along the way. Tumbling through his lives, the Doctor must stop his degeneration before he loses himself completely...

Past Lives is available to order from *bigfinish.com* priced 10.99 (CD plus digital) and £8.99 (digital only). We have **FIVE** CD copies to give away to lucky readers who can rearrange the letters in the yellow squares of the crossword to form the name of a planet visited by the Fourth Doctor.

Do you know your Grun from your Grendel?

DWM CROSSWORD



ACROSS

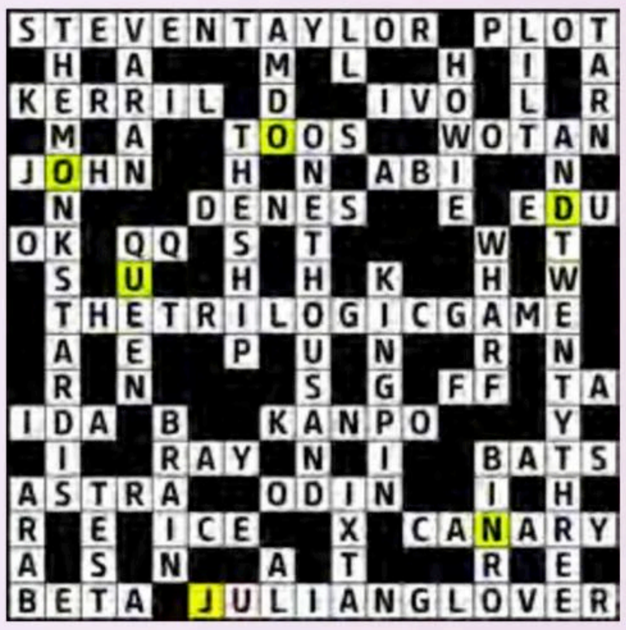
1 Guardians of the elixir of life: __ _______ _ Karn (3,10,2)
7 Izlyr and Azaxyr, perhaps (3,5)
8 The Pirate Captain's right-hand man (2,6)
10 He invited 33 Down back to Skaro with him (5)
14 Zeta Minor: the planet of ____ (4)
15 Consort of Zargo (7)
17 (and 26 Across) The ____ _____: they travelled to a universe of antimatter (5,7)
18 Production code of *The Tenth Planet* (1,1)
19 Where the Doctor went to observe the Keller Process (9,6)
24 Production code of *The Savages* (1,1)
25 Nurse who assisted the Eleventh Doctor (5)
26 See 17 Across
27 *A ___ Called Mercy* (4)
28 Father of one of the Outlers (5)
31 Colleague of 5 Down (8)
32 Jamie McCrimmon, perhaps (8)
34 A spiral of pure energy that radiates outwards in ways no one understands (10,5)

DOWN

2 One of Tryst's assistants (5)
3 Second-in-command on Bowie Base One (2)
4 A member of the R1C's crew (4)
5 He unearthed a Krynoid from the ice (7)
6 _____ Shafe Kane – one of the humans who travelled to 'Utopia' (7)
9 Kronos: The ____ _____ (4,7)
10 He was imprisoned under Gabriel Chase (5)
11 The Bi-__ Foundation (2)
12 ______ *of Mars* (8)
13 __ One – Balazar's name for the Sixth Doctor (3)
15 _____ Bell – one of the Brigadier's staff (8)
16 Inhabitant of the planet that had formed around the P7E (4)
20 Part of the team sent to assassinate Sir Reginald Styles (4)
21 Time traveller who was presumably descended from the family of Danny Pink (5)
22 *The Sound __ ____* (2,5)
23 Cyberman that assisted the Eleventh Doctor (7)
24 She teamed up with Graham O'Brien to thwart the Master's plans (3)
27 Deity worshipped by Lexa (2)
29 The ____ – theatre used by the Carrionites for their plans (5)
30 Queen Thalira's champion (4)
33 Part of the companion support group formed by Graham (2)

ANSWERS NEXT ISSUE

▼ LAST ISSUE'S SOLUTION



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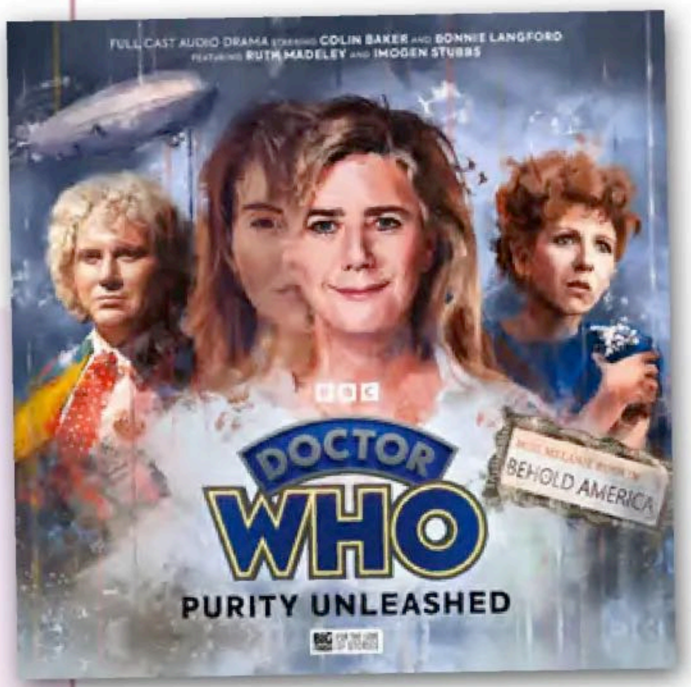
LAST ISSUE'S PRIZE WORD: JUDOON

PURITY UNLEASHED
AUDIO DRAMA

This is the latest release in the *Sixth Doctor Adventures* series of full-cast audio dramas, which star Colin Baker as the Doctor, Bonnie Langford as Mel and Ruth Madeley as Hebe Harrison.

Marine biologist Hebe Harrison has vanished from the timelines, and the Doctor and Mel must find a way of getting their new friend back. But little do they realise what perils lie ahead – or who stands against them...


FULL CAST AUDIO DRAMA STARRING COLIN BAKER AND BONNIE LANGFORD
FEATURING RUTH MADELEY AND IMOGEN STUBBS
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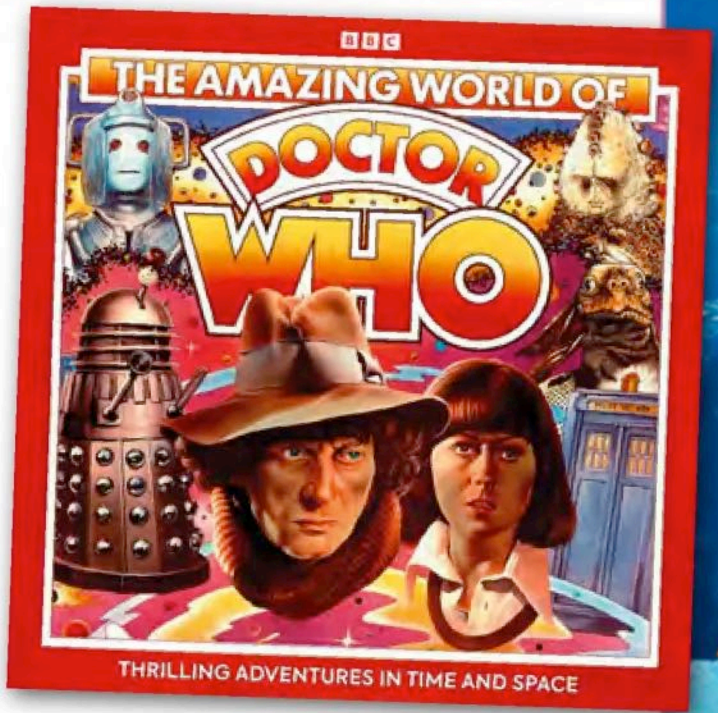
BEHOLD AMERICA
PURITY UNLEASHED

The new box set contains three adventures: *Broadway Belongs to Me!* by Matthew Sweet, *Purification* by Chris Chapman and *Time-Burst* by Ian Potter.

Purity Unleashed is available from *bigfinish.com* priced £19.99 (CD and digital) and £16.99 (digital only). Readers who correctly answer the question below will have a chance of winning one of **FIVE** CD box sets.

Who will Ruth Madeley play in *Doctor Who* on TV in 2023?
A) Shirley Anne Bingham **B)** Shirley Temple
C) Shirley Valentine

THE AMAZING WORLD OF DOCTOR WHO AUDIOBOOK


BBC
THE AMAZING WORLD OF
DOCTOR WHO
THRILLING ADVENTURES IN TIME AND SPACE

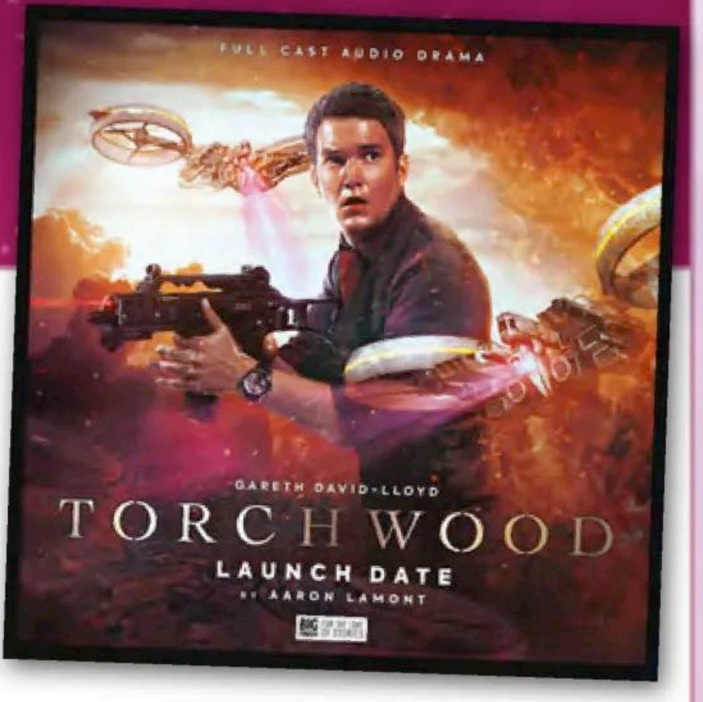
Geoffrey Beevers, Louise Jameson and Dan Starkey perform these stories and features from the fondly remembered book of the same name. First published in 1976, *The Amazing World of Doctor Who* contained short stories and comic strips featuring the Fourth Doctor, Sarah and Harry.

This audio edition includes the stories *The Sinister Sponge*, *The Vampires of Crellium*, *On the Slippery Trail*, *The Mission*, *A New Life*, *Avast There*, *The Psychic Jungle* and *Neuronic Nightmare*. There are also short features on the Daleks, the Cybermen, the TARDIS and more.

The Amazing World of Doctor Who is available from BBC Audio on CD (RRP £14) and digitally. It's also available as a limited-edition double LP. We have **FIVE** CD copies to give away to lucky readers who can answer this question correctly:

***The Amazing World of Doctor Who* was originally part of a promotion for what?**
A) Binbags **B)** Teabags **C)** Dishrags

LAUNCH DATE
AUDIO DRAMA



This is the latest full-cast audio drama release for *Torchwood*, the *Doctor Who* spin-off that ran on TV from 2006-11. Written by Aaron Lamont, *Launch Date* features Gareth David-Lloyd as Ianto Jones, Jonathan Hawkins as Geraint and Gemma Knight Jones as Chrissie.

Geraint fails to notice Chrissie flirting with him, but it's too late to go back. It's the same old story. A lot of missed opportunities. Geraint's fed up of it all – his dead-end job and his dead-end life. So he asks his best mate for help to sort things out. And Ianto Jones is only too happy to help...

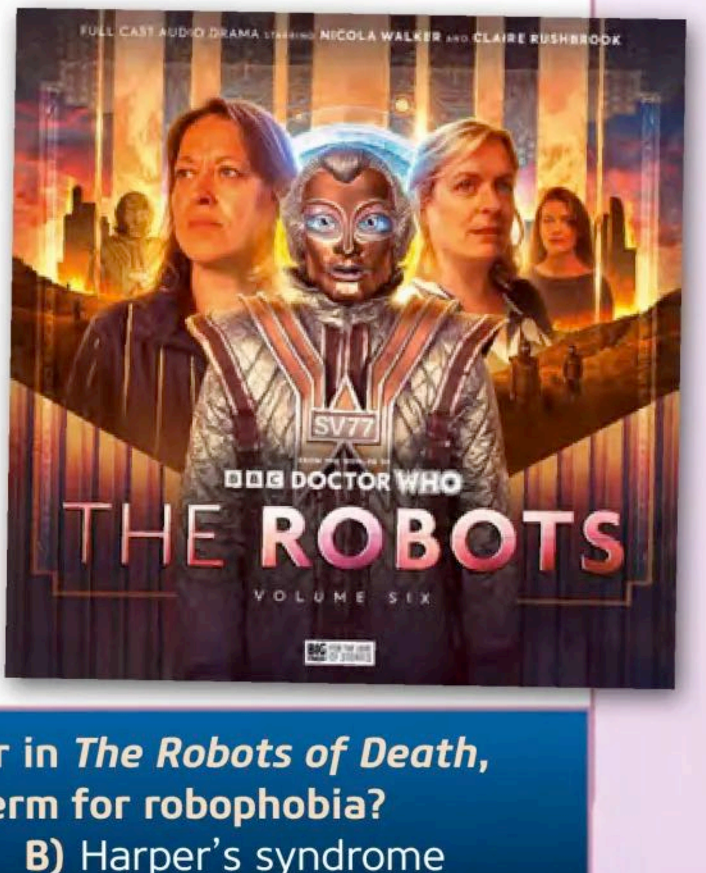
Launch Date is available from *bigfinish.com* priced £10.99 (CD and digital) and £8.99 (digital only). We have **FIVE** CD copies to give away. Fancy trying to win one? Answer the following question correctly to be in with a chance...

What was the last *Torchwood* story on TV to feature Gareth David-Lloyd as Ianto Jones?
A) *End of Days* (2007) **B)** *A Day in the Death* (2008)
C) *Children of Earth* (2009)

THE ROBOTS: VOLUME SIX
AUDIO DRAMA

This is the final release for *The Robots*, a series inspired by 1977's *The Robots of Death*. The new full-cast audio drama stars Nicola Walker as Liv Chenka and Claire Rushbrook as Tula Chenka.

Life on the planet Kaldor is going through a period of transformation. Technology is changing at an advanced rate – the robots are evolving, artificial intelligence is adapting, and, along with these changes, politics is altering in dangerous ways. Can Liv and Tula make a difference during the most turbulent time in the world's history?


FULL CAST AUDIO DRAMA STARRING NICOLA WALKER AND CLAIRE RUSHBROOK
SV77
BBC DOCTOR WHO
THE ROBOTS
VOLUME SIX

The box set contains three episodes: *Force of Nature* by Helen Goldwyn, *Face to Face* by John Dorney and *The Final Hour* by Matt Fitton.

The Robots: Volume Six is available from *bigfinish.com* priced £19.99 (CD and digital) and £16.99 (digital only). If you'd like to be one of **FIVE** readers who'll be getting a CD copy, just provide us with the correct answer to the following question:

According to the Doctor in *The Robots of Death*, what is another term for robophobia?
A) Briant's syndrome **B)** Harper's syndrome
C) Grimwade's syndrome

TERMS AND CONDITIONS The competitions open on Thursday 27 April 2023 and close at 23.59 on Wednesday 24 May 2023. One entry per person. The competitions are not open to employees of **DOCTOR WHO MAGAZINE** or anyone else connected with **DWM**, the printers or their families. Winners will be the first correct entries drawn after the closing date. No purchase necessary. **DWM** will not enter into any correspondence. Winners' names will be available on request. Entrants under 16 years of age must have parental permission to enter. To read the BBC's code of conduct for competitions and voting visit *https://www.bbc.com/editorialguidelines/guidance/code-of-conduct*. Prizes will be sent to winners as soon as possible.

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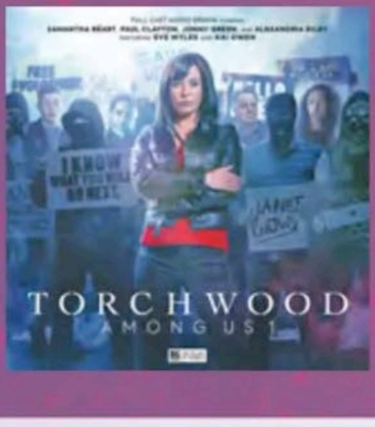

Torchwood: Among Us 1
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Degeneration Game

It's the opening round of Big Finish's 60th anniversary shebang – and someone's been meddling...

As multi-Doctor sequences go, the prologue of Robert Valentine's *Past Lives* takes some beating: we hear from eight different Doctors in just a few minutes.

"Matt Fitton [the script editor] said to me, 'If you like, I can write the opening, and then you can take over,'" Rob recalls. "And I was like, 'Nope! I'm having that, thank you very much!' As someone who's been keen to write for as many Doctors as possible, getting to write for that many in one scene was fun."

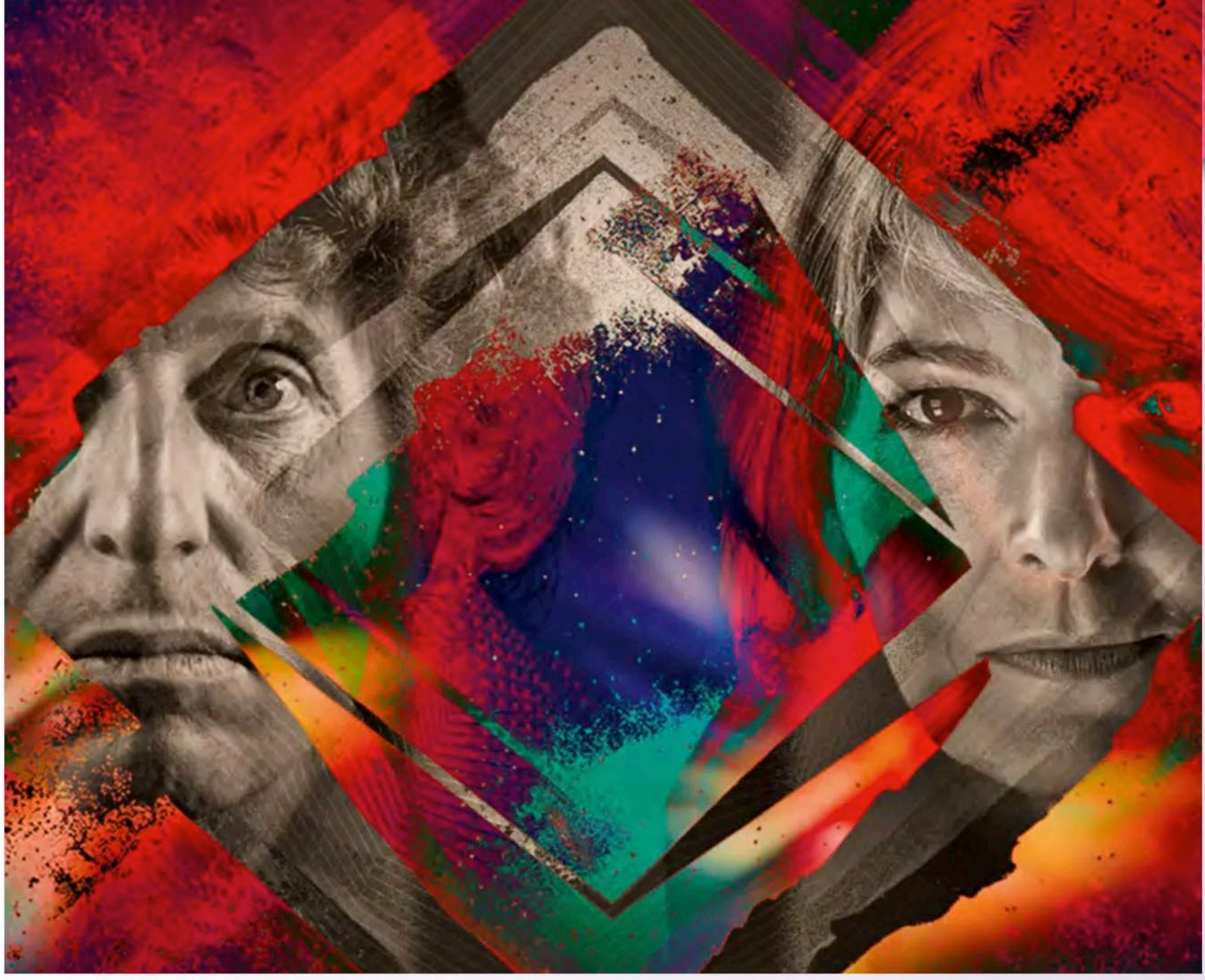
But *Once and Future* – an eight-part audio series marking *Doctor Who*'s 60th anniversary, with Rob's script as the first instalment – isn't your typical multi-Doctor adventure. Those different incarnations in the opening sequence aren't crossing paths; they appear in turn, as the Doctor cycles through previous selves after being hit by a 'degeneration' weapon.

> "It has the emotional weight of reuniting Sarah with the Fourth Doctor... but he's had lifetimes since he last saw her." Robert Valentine

"What the nature of that weapon was, I didn't know – only that he gets hit by it," Rob explains. "I got told, 'He stops in Fourth Doctor form long enough to have an adventure. Could you include the Monk, Kate Stewart, Osgood and Sarah Jane Smith?' The rest was essentially up to me.

"The way I decided to go with it was decided by the Monk," he continues, "because I knew he'd be the one with the plan and the goals in this story, and everyone else would have to fall foul of him. So it made sense that he'd kidnap Sarah Jane to be part of his scheme, and then the Doctor would join forces with Kate and Osgood to try and help sort things out."

For Sarah Jane, the story takes place in the immediate aftermath of *The*



Hand of Fear (1976), in which she was forced to leave the TARDIS. “Her life has suddenly upended,” says Rob, “and then she’s thrown back into another adventure, and she gets to meet the Brigadier’s daughter and Osgood. From her point of view, it’s all hugely disorientating, but also kind of lovely.”

Sarah Jane is also faced with a Doctor who has long since left her behind and yet, thanks to the degeneration process, appears unchanged. “It has the emotional weight of the fact that Sarah is reunited with the Fourth Doctor,” says Rob. “But actually, he’s had lifetimes since he last saw her, and for her it’s only been an hour since they parted.”

The concept for *Once and Future* came from producer David Richardson, who was keen to do something different from previous anniversary audios like *Zagreus* (2003) or *The Light at the End* (2013).

“I felt very strongly that we’d done the multi-Doctor thing,” David says, citing other recent instances like *The Legacy of Time* (2019) and the *Out of Time* series (2020-22). “I didn’t really feel there was any more scope for doing it again so soon. We needed to find another way of utilising lots of Doctors in the same story, without them all being in the room and talking to each other.”

After thinking through possibilities for “one or two years”, he put together a pitch document for *Once and Future* – then titled *Degeneration* – in 2019. “So the very first thoughts were as close to the 50th anniversary as the 60th,” he points out. “But I knew we’d need a long time, because of the scale of it – the sheer number of people we’d have to get recorded.”

Recording began in 2020 and concluded late last year. The process involved even more *Doctor Who* legends than David had originally imagined. “We started with a wish list,” he says. “That became a jigsaw puzzle, as we worked out who would go where. And then it expanded when more people were able to become involved. For example, we always hoped we would get David Tennant for it, but we didn’t *know* – and then, during lockdown, he became available. And when we’d negotiated with Christopher Eccleston [to join Big Finish], we got him, so that broadened it out again. And there are more that we haven’t revealed yet!”

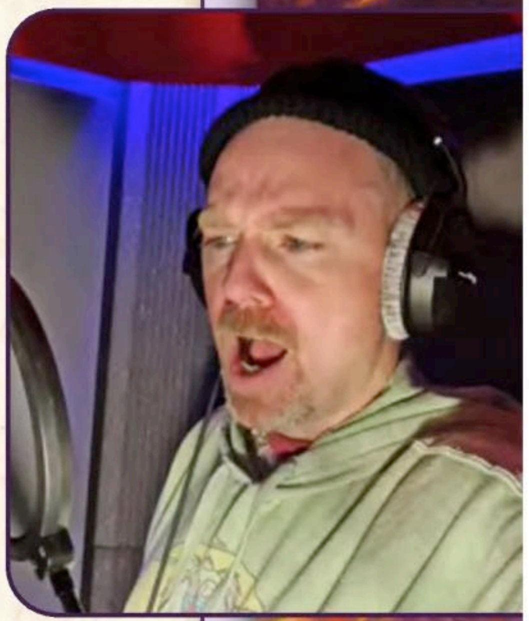
It all begins in May with the Fourth Doctor, Sarah Jane, and some crocodilian creatures called the Hireth. “Because it’s a 60th anniversary story, and these kinds of stories don’t come around very often, on a thematic level it has to be about *Doctor Who* and our relationship to it,” says Rob Valentine. “And because the Doctor is going back through his past lives, it’s a story about nostalgia. ‘Hireth’ is the Cornish version of the Welsh word ‘hiraeth’, which means ‘a yearning for a past or a home you can’t revisit’. The Doctor wants to get back to the here and now, but here he is, plunged back into a bittersweet reunion with Sarah Jane. So the theme of ‘times you can’t go back to’ just suggested itself to me as what the story ought to be about...”

DAN TOSTEVIN

ONCE AND FUTURE

Past Lives

by **Robert Valentine**
starring **Tom Baker** as the Doctor
Sadie Miller as Sarah Jane Smith
Jemma Redgrave as
Kate Lethbridge-Stewart
Ingrid Oliver as
Petronella Osgood
Dan Starkey as Field Surgeon
and **Rufus Hound** as the Monk
The Monk brings Sarah Jane Smith to the future UNIT HQ to steal a device for an alien race.



Opposite page above: The Doctor (Tom Baker) in *The Hand of Fear* (1976).

Opposite page below: Sarah Jane Smith (Elisabeth Sladen) leaves the Doctor in *The Hand of Fear*.

Above left: Lee Johnson’s cover art for the Special Edition of *Past Lives*.

Above right: Rufus Hound plays the Monk.

Left: Jemma Redgrave (as Kate Stewart) and Ingrid Oliver (Osgood) in *The Zygon Invasion* (2015).

The War Doctor

The Time War conjures up fresh horrors for Gallifrey's reluctant warrior in the fifth series of *The War Doctor Begins*.

Who is he? The Doctor's secret ninth incarnation, a brusque but not unkind man who rejected his former moniker to take up arms in the Time War between the Daleks and the Time Lords. He has a wry sense of humour, takes six sugars in his tea and is partial to a flapjack. He also believes he looks fabulous in a tricorn hat but doesn't have the hips for samba.

First appearance: ***The Name of the Doctor*** (2013), portrayed by John Hurt. The Eleventh Doctor (Matt Smith) and Clara (Jenna Coleman) briefly met him inside the Doctor's collapsing time stream on Trenzalore. Then, in *The Day of the Doctor* (2013), he helped the Tenth (David Tennant) and Eleventh Doctors prevent a Zygon invasion of London. They, in turn, helped him find a better way of ending the Time War than triggering the doomsday device, the Moment.

Didn't we also see his origin in a mini-episode? We did. *The Night of the Doctor* (2013) showed how the dying Eighth Doctor (Paul McGann) chose to became a participant in the Time War – by accepting a dose of the Sisterhood of Karn's elixir, transforming him into a warrior in his next incarnation. He became much younger than the person seen in *The Day of the Doctor* – looking more like John Hurt when he played Raskolnikov in the BBC's 1979 dramatisation of *Crime and Punishment*. The *War Doctor Begins* audio series continues directly from there.

> "John Hurt is such a famous and well-respected actor that you can't help but be a little bit intimidated."
>
> JONATHON CARLEY

Isn't there another *War Doctor* series on the radio? There was a previous Big Finish audio series (2015-17), starring John Hurt as the older War Doctor in the latter stages of the Time War. The whole of that series was recently broadcast in 16 parts on BBC Radio 4 Extra (from 17 December 2022 to 26 March 2023).

So is the younger War Doctor any different? Well, he's played by Jonathon Carley for a start, as John Hurt died in 2017. He's very much the same character, but still retains the idealism of his earlier incarnations. He's prepared to act ruthlessly and make hard decisions, but he'll strive for the best outcome in any impossible situation – as on Tharius, where saving just a single life was enough for him to keep on trying (*The War Doctor Begins: Warbringer*, 2021).

Where do I know Jonathon Carley from? You might remember him as a miniature Napoleon in *To Walk Invisible*, Sally Wainwright's 2016 drama about the Brontë sisters. He's also been in episodes of *Victoria* (2019), *Timewasters* (2019), *The A Word* (2020), *The Irregulars* (2021), *It's a Sin* (2022), *Sanditon* (2022) and *Hollyoaks* (2023). But you'll probably know him best for his impressions of various Doctors in online fan-made projects, notably as the Twelfth Doctor in the 2017 audio adventure *Exhausted Supplies*.

So he doesn't normally sound like John Hurt? No, no. Jonathon's a talented voice artist and his uncanny Hurt impression is just one of many strings in his vocal bow. "John Hurt is such a famous and well-respected actor that you can't help but be a little bit intimidated," he says. "But the way I see it is, I'm playing the character, not John Hurt. The fact that it's the beginning of the War Doctor's life really helped because it gave me permission to play with it a bit more."

The Doctor says "The name you choose, it's like... it's like a promise you make. He's the one who broke the promise." (*The Name of the Doctor*)

The War Doctor says "This is who I am, for better or worse. I suspect it's the latter." (*The War Doctor Begins: Light the Flame*, 2021)

CHRIS BENTLEY

THE WAR DOCTOR BEGINS

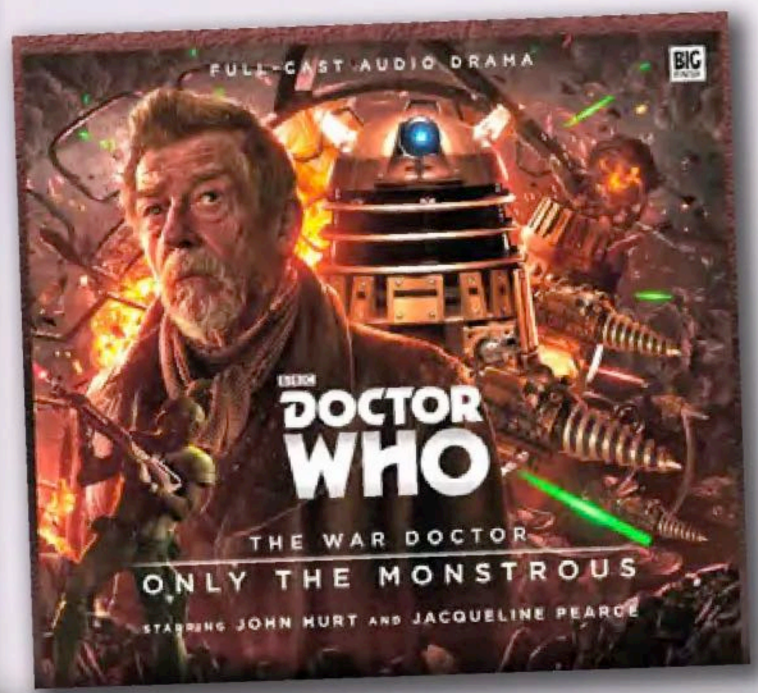
Comrades-in-Arms

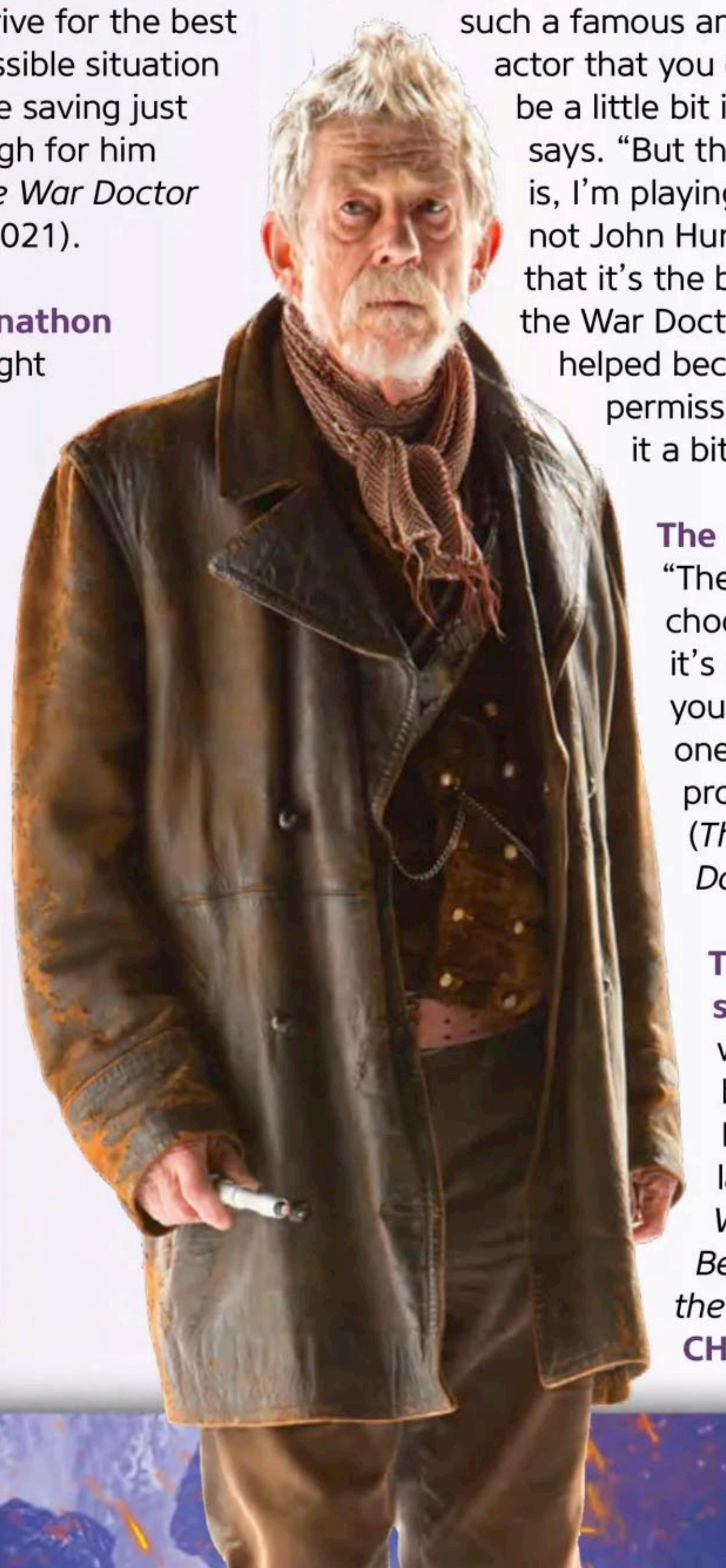
starring **Jonathon Carley** as the War Doctor and **Ajjaz Awad** as Case/Corina in

A Mother's Love
by **Noga Flaishon**
The War Doctor arrives at a field hospital operated by the 'Medbay Operation Mainframe' – MOM!

Berserker
by **Timothy X Atack**
guest-starring **Nicholas Briggs** as the Berserker Dalek
Sunspire's bunker is occupied by a single Berserker Dalek, insane after 400 years' solitude.

Memnos
by **Phil Mulryne**
guest-starring **Nicholas Briggs** as the Daleks
Memnos is a secret Time Lord project, recording everything lost to the Time War.





Top left: John Hurt as Raskolnikov in *Crime and Punishment* (1979).

Top right: Jonathon Carley.

Left: The first *War Doctor* audio box set, *Only the Monstrous* (2015).

Right: John Hurt as the War Doctor in *The Day of the Doctor* (2013).

Ian Conningham

He was the Viking called 'Chuckles' in *The Girl Who Died*, but to incarnate a real-life explorer was no laughing matter...

Hello, Ian! In the new Ninth Doctor adventure *Northern Lights* you play Fridtjof Nansen, the famed Norwegian scientist, oceanographer and explorer. He's one of Christopher Eccleston's heroes. Were you aware of Nansen?
I'm sure if you're Norwegian you know exactly who Nansen is. But I'd never heard of him, which seems strange because he was such an important and influential person. There was a great attraction in playing a real man who had such an extraordinary life.

What was the recording day like?
I've worked with several Doctors over the years and it's interesting to see how each one approaches the role differently. Chris was full of energy. He and I stood opposite each other in the studio and we were very comfortable with each other very quickly. I could sense he was having fun.

> "I've worked with several Doctors and it's interesting to see how each one approaches the role differently."
> IAN CONNINGHAM

It's a very contained cast – just four actors in total. Did that influence the experience in any way?
It's the smallest cast that I've ever worked with at Big Finish, and because of that there's a shared throughline for all of us. We're pretty much all in it together throughout, and that made it feel special. Also, three of us are from the North-West. The script has a really clever device that explains why we don't speak with Norwegian accents.

You were Chuckles in *The Girl Who Died* in 2015. How did that come about?
I got a phone call from my agent saying I was up for a part in *Doctor Who*. I was sent a couple of script pages and then met with [casting director] Andy Pryor. An audition is just about giving your best version of that character, and once it's over you leave the room and try to forget about it. The final meeting was great; you know you're on the right track, so all you can do is try to replicate what you did in the first audition. *Doctor Who* is such an exciting thing to do as an actor because it's so ingrained in our culture.

What are your memories of the location shoot?
I remember seeing the bushes rustling in the distance, because there were photographers in there trying to get shots of us! I got on really well with my on-screen daughter, Maisie Williams. We clicked and had a great laugh. There's a scene towards the end where Chuckles thinks Ashildr is going to die. I'd recently become a new dad myself and I didn't have to dig very deep for the emotions.

Once the episode was shown you tweeted a photo of yourself on the TARDIS set. You look very excited...
We were shooting in the Viking village and Peter Capaldi said to me, "Have you seen the TARDIS yet?" I said, "No." He had a word with the crew and they lit it up for me. So I got to see the set with all the bells and whistles, and took a great photo of me walking around it. It's very difficult not to be stood there going "This is incredible!" when you're inside the TARDIS. **DAVID RICHARDSON**

Above left: Explorer Fridtjof Nansen.
Above right: Ian Conningham visits the TARDIS set during production of *The Girl Who Died* (2015).
Left: Ian Conningham as Chuckles with Peter Capaldi as the Doctor.
Right: Christopher Eccleston stars as the Ninth Doctor.

THE NINTH DOCTOR ADVENTURES

Pioneers

starring **Christopher Eccleston** as the Doctor

The Green Gift
by **Roy Gill**
guest-starring **Louise Jameson** as Fiacra
A vast spacecraft is nearing the end of its long journey... but what is the price of this voyage?

Northern Lights
by **Robert Valentine**
guest-starring
Ian Conningham as Fridtjof Nansen
Intrepid Arctic explorer Fridtjof Nansen is trying to get home as alien forces close in.

The Beautiful Game
by **Roy Gill**
A hotel maid helps the Doctor battle an obsessive alien before it consumes everything connected to football...

Harry Sullivan Moments

This month, CHRISTOPHER NAYLOR – Big Finish's Harry – helps recreate the first draft of *Genesis of the Daleks*. But which does he think are the medic's best bits?

"No Doctor, I'm the doctor..."

Robot Part One (1974)

In which Surgeon-Lieutenant Harry Sullivan RN meets the Definite Article for the first time and finds himself trussed up in a cupboard. The Doctor runs rings around Harry verbally, intellectually and physically, poor fellow – a foreshadowing of their slightly rocky relationship to come, but also of the lovely rapport between Tom Baker and Ian Marter. It's a scene I often revisit before recording.

"Don't move your foot..."

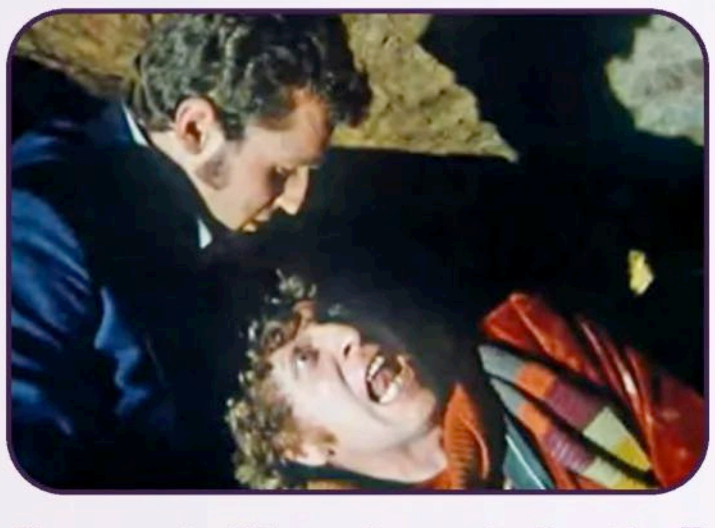
Genesis of the Daleks Part One (1975)

I've always loved the opening of *Genesis of the Daleks*, where the Doctor, Sarah and Harry have to pick their way across a Skaro minefield. When the Doctor discovers he's standing on a live mine, he says, "If I move my foot, it might detonate it." Harry's response is "Don't move your foot." It's one of my favourite exchanges, a fine example of the wry, sardonic relationship that existed between the three of them. When we came to record *Daleks! Genesis of Terror*, in the first draft of that scene Harry just says, "Don't move" – nowhere near as funny and dark. So I threw my weight around (very politely) and demanded we change it!

"Oh I say!"

Robot Part Four (1975) / *The Ark in Space* Part One (1975)

One of the great injustices of Ian Marter's time on *Doctor Who* is that we never actually see Harry inside the TARDIS. We do, however, get his take on the traditional 'bewildered companion' reaction – firstly upon stepping through the door in *Robot*, then back out again in *The Ark in Space* – and thoroughly entertaining it is, too. "You could sell that thing, you know – jolly useful in Trafalgar Square, hundreds of bobbies could fit inside," he burbles. So it's been wonderful to finally get him in there in our Big Finish audio adventures. I'd have loved to see quite what Harry does to the console to make the Doctor call him a "ham-fisted idiot", but it was not to be.



"Harry Sullivan is an imbecile!"

Revenge of the Cybermen Part Four (1975)

He isn't, of course, but he doesn't always make the best choices and isn't necessarily a match for the Doctor and Sarah in the old brainbox stakes – as illustrated in *Revenge of the Cybermen*, where he inadvertently causes a landslide and then nearly blows the Doctor up, prompting this immortal line. I think Harry is a proper hero – he's flawed, foolish and often quite frightened – but he gets on with it anyway. Absolutely the sort of chap you'd want by your side in a crisis (even if he can be infuriatingly slow on the uptake sometimes).

Witty little knitwear

Terror of the Zygons Part One (1975)

Harry has a charming selection of looks, from duffel coat to full naval uniform, pinstripe suit to surgeon's white coat, and of course his classic 'rowing club blazer and sharply pressed slacks'. He can even pull off stockinged feet. But it gives me a considerable frisson of delight to see Harry striding through the heather wearing the Doctor's scarf at the start of *Terror of the Zygons*. That magnificent stripy thing is practically sacred, an icon of my youth. Putting Sarah in the Doctor's hat and Harry in his scarf gives the three of them a wonderful intimacy; they're a unified team, a proper gang of chums.

"Hello Harry! Fancy seeing you here!"

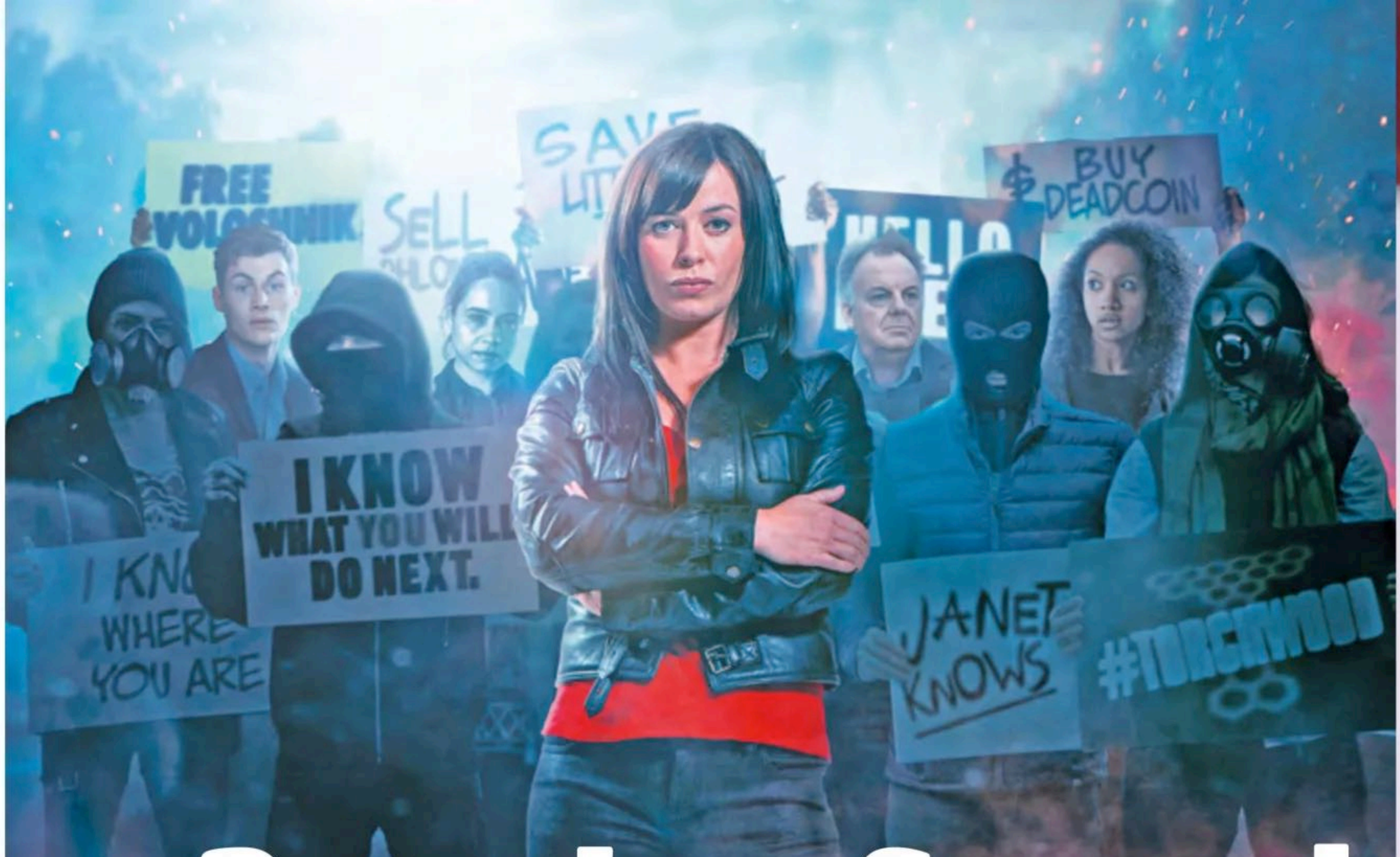
Storm of the Sea Devils (Big Finish audio, 2024)

A sneak preview of my first recorded exchange with Tom's Doctor in *Storm of the Sea Devils* (due out next year). Just hearing him call me 'Harry' in those rich tones has been a childhood dream come true. I've had a blast working with him – the Doctor, Sarah and Harry were always my favourite TARDIS team. One morning, in the green room between scenes, Tom said, "You're very good as Harry, you know." Slightly stunned, I replied, "Well, you're not bad as the Doctor, Tom." Understatement of the millennium.

DALEKS! GENESIS OF TERROR

by **Terry Nation**
starring **Tom Baker**
as the Doctor
Sadie Miller
as Sarah Jane Smith
and **Christopher Naylor**
as Harry Sullivan

The Time Lords set the Doctor a task: to destroy the Daleks at the moment of their creation...



Running Scared

The good news is: against all odds, the Torchwood team have saved the world. The bad news is: they've angered a lot of people in the process. When we last heard from them, they were forced to go on the run.

Their stories continue in *Among Us*, released in three monthly volumes from May. The series has the same 12-episode format as its predecessors, *Aliens Among Us* (2017-18) and *God Among Us* (2018-19), but some of the individual episodes might feel a little different.

"When I first started work on *Among Us*, it was pitched as being a bit more like the monthly *Torchwood* range – standalone stories," says writer Tim Foley. "Because Torchwood are all scattered, we get to do things from lots of different perspectives, all eventually working towards something."

> "Because Torchwood are all scattered, we get to do things from lots of different perspectives."
> TIM FOLEY

Each episode of *Among Us 1* zeroes in on one or two members of the Torchwood team, with the centrepiece being Tim's *Misty Eyes* – the long-awaited return of TV characters Gwen Cooper and Rhys Williams. "They've thrown themselves into a new life in Iceland," Tim explains. "Rhys is working on the docks, whereas Gwen is a bit more restless. As much as she loves Rhys and Anwen, I think there's that craving to do something and be involved."

Their new life is interrupted by an unwelcome visitor, whose arrival allows Tim to tie up some loose ends from *Aliens Among Us* – in which he made his Big Finish debut. "Ever since getting that series outline and writing my first episode, I knew that this was an encounter that had to happen at some point," he says. "It's an encounter between someone who's very human, in Gwen, and someone who's pretty damn alien..."

Another episode focuses on someone left behind when the team went dark: Colin Colchester-Price, husband of Torchwood's St John Colchester. "It's about bureaucracy," says Una McCormack, writer of *Colin Alone*. "There are these systems that slowly grind you down, and Colin can't quite tell whether that's just the way that the world is set up, or whether there's somebody trying to get to him. So we're playing with his paranoia about his situation.

"He's been on his own for a little bit," Una continues, "and all the little things that St John kept running are now starting to decay. So he's finding that his life is getting not-liveable, in certain ways. At the same time, two people are trying to find out what he knows; they're trying to get to Torchwood. He's battling this feeling that he's maybe been abandoned, that nobody's coming back for him, that it was all a shimmer and nothing was true. And they're playing on that sense of loss and doubt, eroding his capacity to cope with the world."

Una's story uses Torchwood's absence to examine its effects. "The absence of it does its own damage," she says. "Just the existence of it means there are forces reacting to it, and that kind of maelstrom can pull anyone in. To see someone quiet, gentle, and peace-loving swept up in that... hopefully it has an emotional impact."

DAN TOSTEVIN

Above left: Sean Longmore's cover art for *Torchwood: Among Us 1*.
Above right: Joplin Sibtain plays Colin Colchester-Price.
Right: Eve Myles as Gwen Cooper and Kai Owen as Rhys Williams in *Torchwood*.

TORCHWOOD

Among Us 1

Aliens Next Door

by **Ash Darby**
starring **Samantha Béart** as **Orr** and **Alexandria Riley** as **Ng**
Torchwood are hiding out in Mrs Betty Clerihew's spare room.

Colin Alone

by **Una McCormack**
starring **Joplin Sibtain** as **Colin**
Colin Colchester-Price has been left behind. But he's kept calm and he's carried on.

Misty Eyes

by **Tim Foley**
starring **Eve Myles** as **Gwen Cooper** and **Kai Owen** as **Rhys Williams**
Gwen Cooper and Rhys Williams have a new life in Iceland. Until the last person they want to see comes knocking.

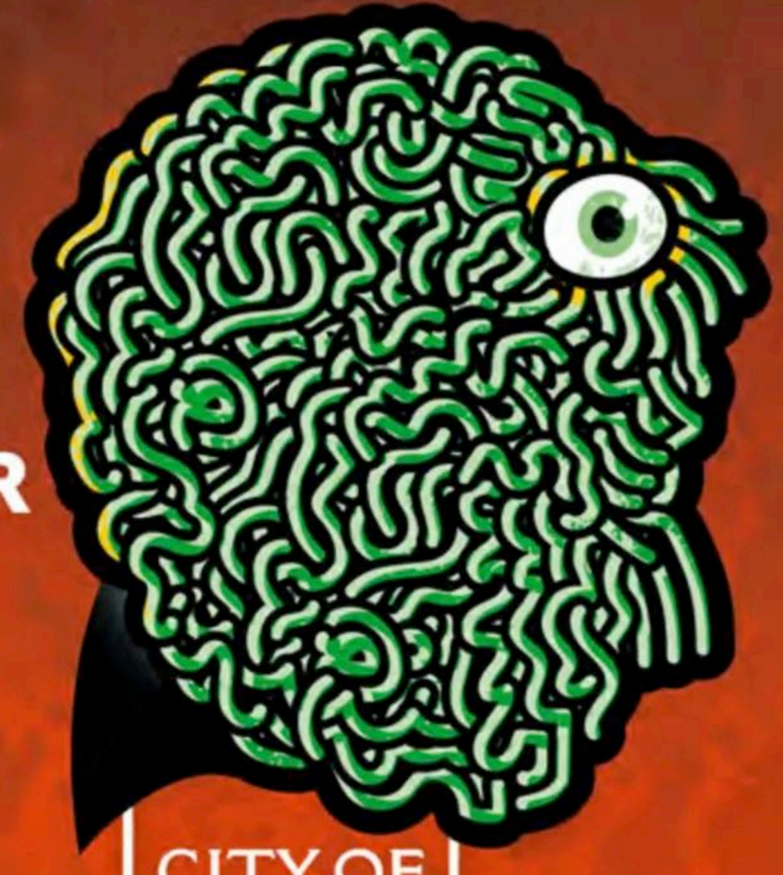
Moderation

by **James Goss**
starring **Jonny Green** as **Tyler Steele**
Tyler Steele's old friend Petra is a reporter for a newspaper. One that's going to kill her.

SUFFICIENT DATA

Crunching the numbers and big ideas of *Doctor Who*

WORDS BY SIMON GUERRIER ● INFOGRAPHIC BY BEN MORRIS



THREE | FOUR

SIDEWAYS OR SPLINTERED IN TIME BY AMBITIOUS SCIENTIFIC PROJECTS — AND THE MADMEN IN CHARGE!

INFERNO

LAST WORDS

Liz Shaw: "Oh dear."
Episode 7
22:47

DRESS UP

Parallel universe Liz Shaw wears military uniform
Episode 3
11:24

TRAVELS WITHOUT THE TARDIS

The Doctor pilots the TARDIS console — without the rest of the ship
Episode 1
17:58

THE DOCTOR FAILS…

… to save (parallel) Earth
Episode 6
22:23

LAST TIME WE SEE

Original TARDIS console
Episode 7

DISTANCE TRAVELLED

FROM WORKSHOP

0 km and 0 time to the same spot on a parallel Earth
Episode 1
17:58

LAST SERIAL…

… of seventh year of production)

CITY OF DEATH

TRAVELS WITHOUT THE TARDIS

Romana: "Shall we take the lift or fly?"
Part One
03:20

THE DOCTOR FAILS…

… to save the *Mona Lisa**
Part Four
22:30

FIRST SERIAL…

… with overseas filming

DRESS UP

Holidaying Romana wears school uniform
Part One
02:43

LAST TIME WE SEE

David Graham in *Doctor Who* after 35 episodes (and two movies)
Part Four
01:23

LAST WORDS

Scaroth (and the Jagaroth species): "No, Hermann, no — it's me!"
Part Four

DISTANCE TRAVELLED

FROM PARIS, 1979

85 km and 474 years back to Florence, 1505
Part Two
21:53

7,685 km and 400,000,000 years back to middle of Atlantic Ocean (0°N 25°W)
Part Four
17:50

*Apart from a copy that has "this is a fake" written in felt tip under the paintwork

Next Issue...

FIGURES OF EIGHTIES
How *you* rated the Fifth and Sixth Doctors' stories!

BBC DOCTOR WHO MAGAZINE

RIVER RISES

What secrets has Alex Kingston been keeping about the time-traveller's wife? *Spoilers!*

WHEEL OF MISFORTUNE

The Fact of Fiction lands aboard *The Wheel in Space*

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Liberation of the Daleks continues

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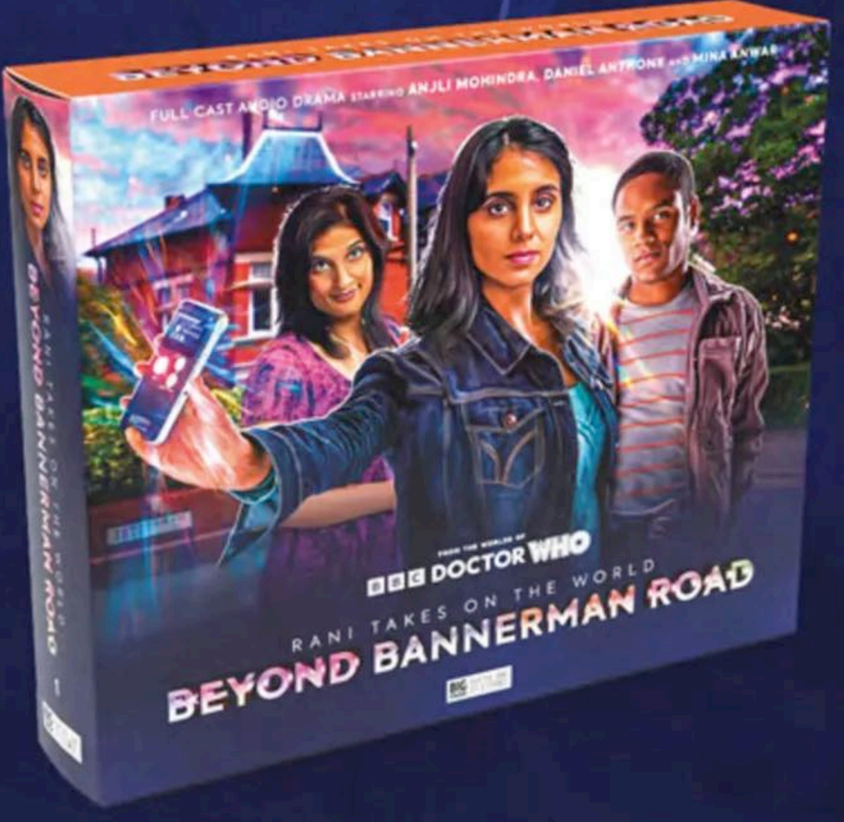

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How Ace's badges became iconic

SONIC DOOM
Unwanted visitors inside
THE DALEK DOME!

VVAVVAVAVU

HIS ARK MATERIALS
John Lucarotti's Nerva breakdown

WIN! The latest merchandise

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THE AMAZING WORLD OF DOCTOR WHO
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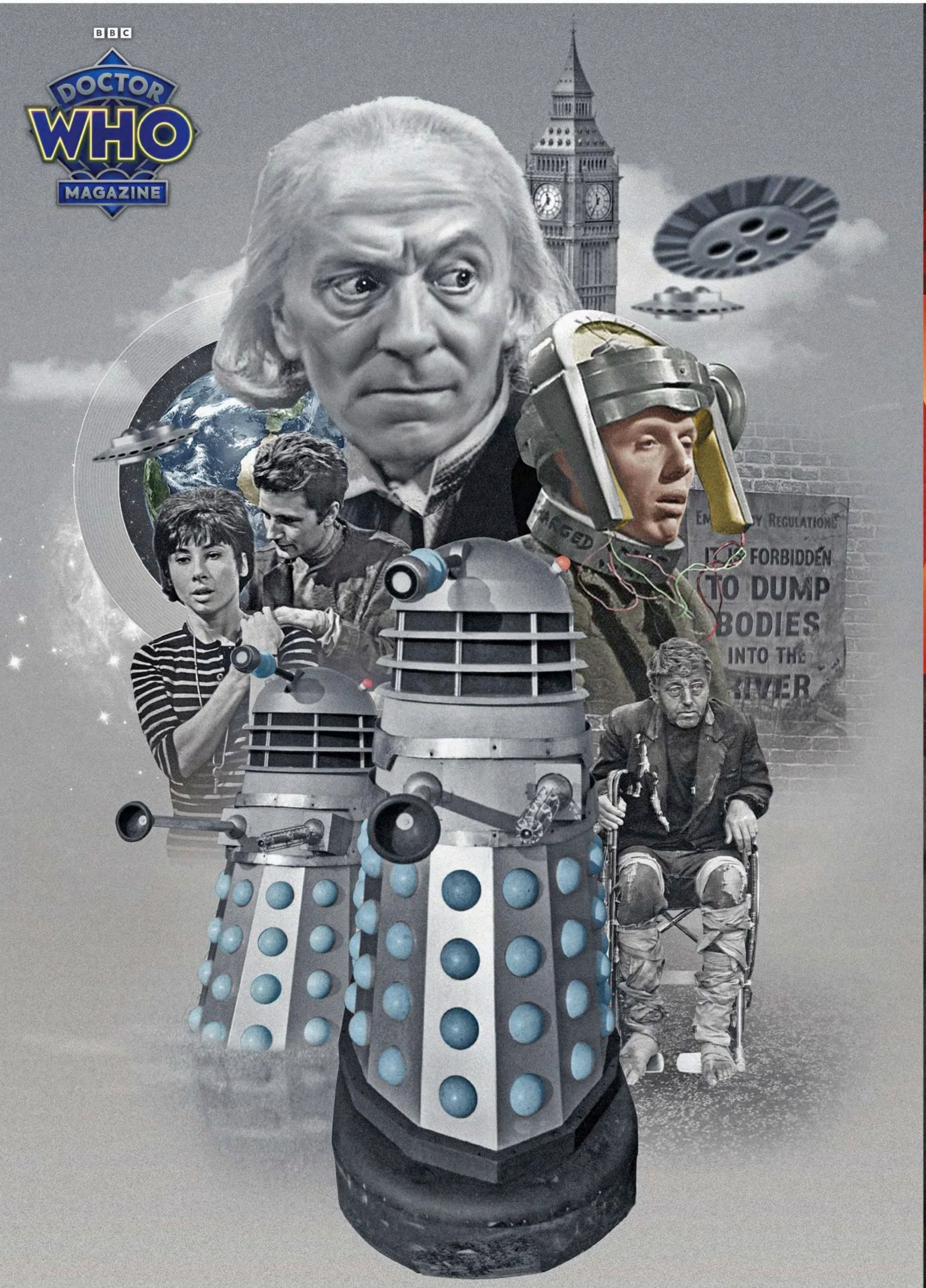
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TO DUMP
BODIES
INTO THE
RIVER

The Dalek Invasion of Earth
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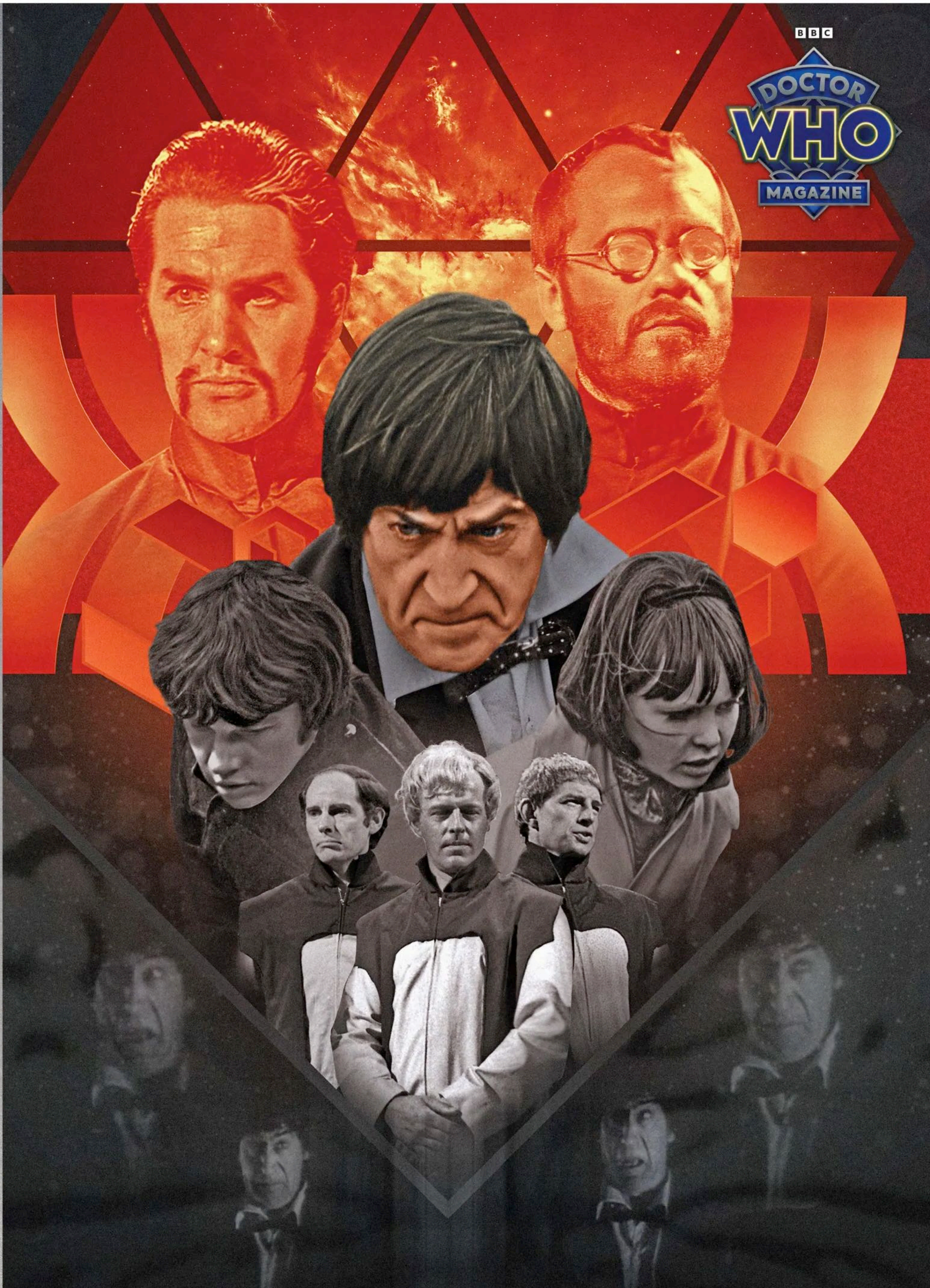
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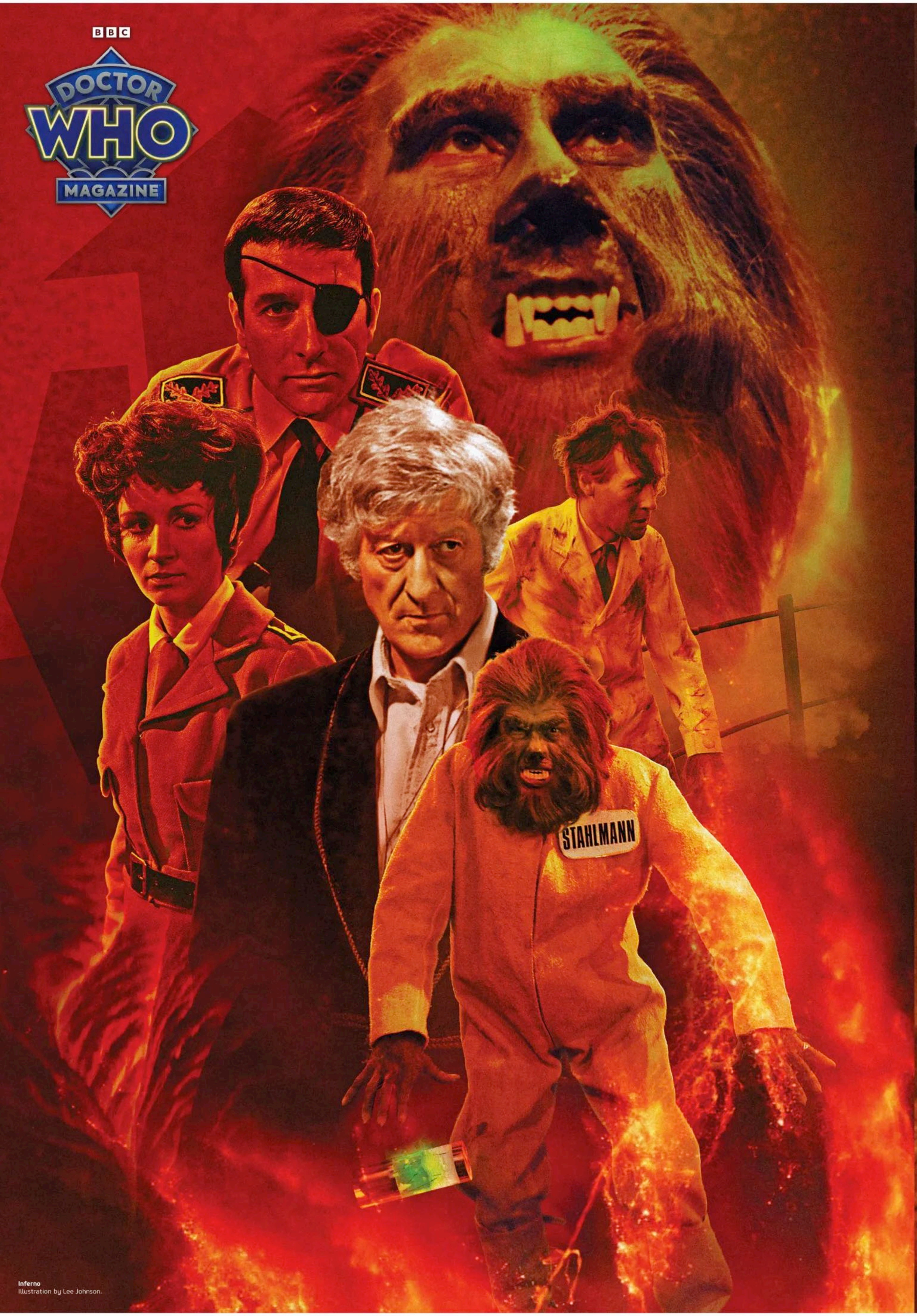
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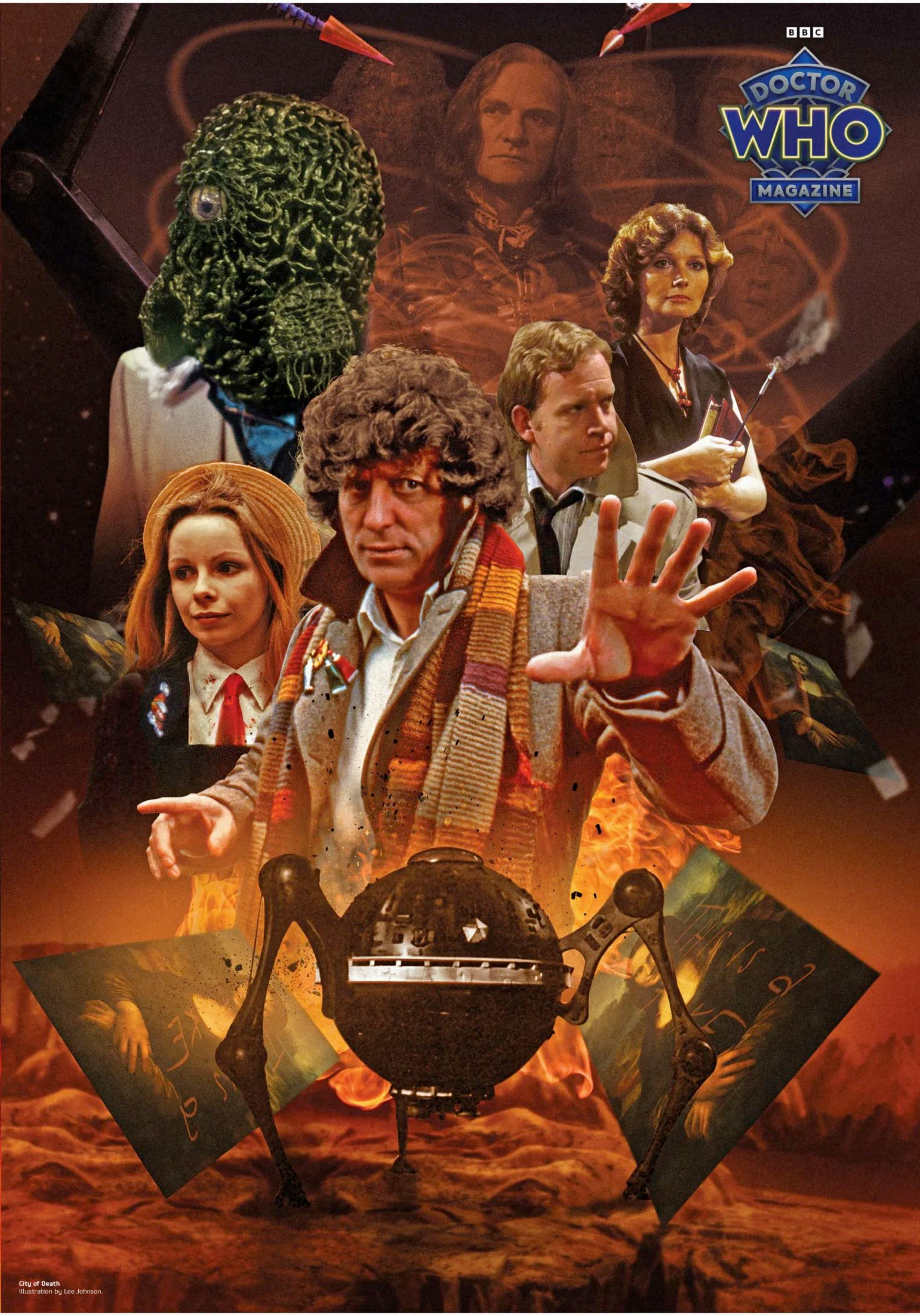
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